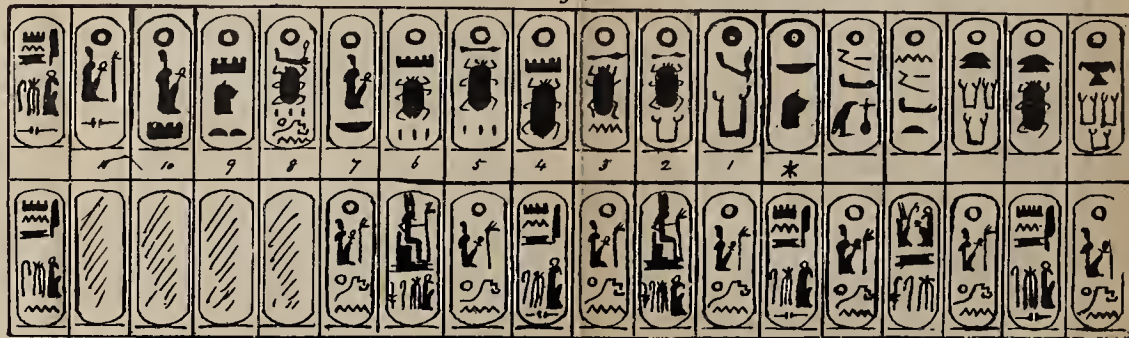
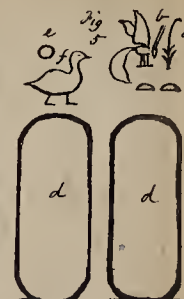
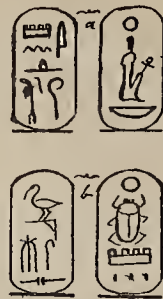
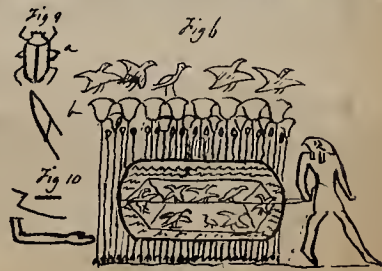
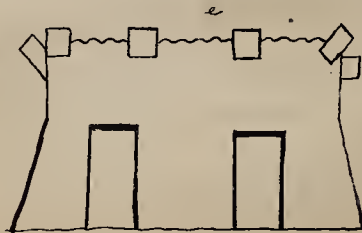
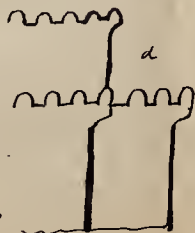
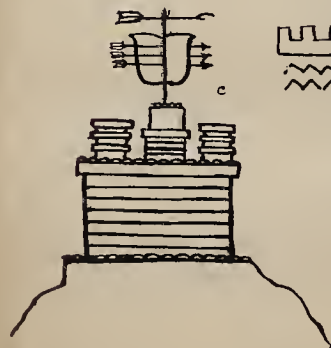
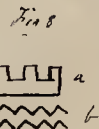
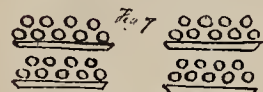


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The Royal Astronomical
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Egyptian

AN ESSAY
ON THE
HIEROGLYPHICS

OF THE
ANCIENT EGYPTIANS.



BY JOHN WILLIAMS.

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To the Royal Astronomical
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with the authors respects

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P R E F A C E.

It is now nearly seven years since the Author of the following pages first undertook the investigation of the Hieroglyphics of the Ancient Egyptians. An accidental perusal of Belzoni's interesting Narrative of his Operations in Egypt and Nubia, and an inspection of the splendid plates published with that work, first excited in him a desire of becoming acquainted with the signification of emblems forming so universal an ornament upon their various monuments and sculptures.

Upon examining for that purpose the principles upon which the Phonetic System of Champollion appeared to be founded, he saw much reason for dissatisfaction, which feeling was greatly increased by a fruitless endeavour to apply them to the reading of the various names and inscriptions upon existing monuments. Examples of confident assertions, in many instances without even a vestige of proof; of characters in one work said to have one signification, while a totally different one was given to them in another, without any reason being assigned for so doing; of words said to exist, or to have a peculiar meaning in the Coptic language, which, upon a reference to the existing lexicons of that tongue, either could not be found, or appeared to have a very different signification; but above all, the want of uniformity in a variety of instances in the method of reading the same name or word, by the different partizans of this system, joined to the reasons given in the early part of the following work, induced the Author to apply the principles this publication is intended to explain to the interpretation of these mystical symbols.

In so doing, he at first only expected to place the deductions of former writers upon a surer footing; and he confidently imagined, from the correspondence in the instances of the names of Isis, Ammon, and Saté, that he should succeed in so doing. Further investigation however proved the fallacy of this expectation, and compelled him not only to begin as it were *de novo*, but also to dismiss all those opinions as to the signification (more particularly of their mythological emblems) which the prejudices of early education might have induced, and a portion of the results thus obtained are now laid before the public.

PREFACE.

It was his intention to have entered more at large into the causes which occasioned him to differ from the now generally received system; but the able work of Klaproth upon the Discrepancies in the Writings of Champollion, by anticipating the major part of his objections, has in a great measure precluded the necessity of so doing. He wishes it, however, to be distinctly understood, that his objections are solely to the system; towards the individuals pursuing that system, although personally unacquainted with them, he can have but one feeling, that of admiration and respect for their unremitting exertions and application, in collecting and arranging copies of Egyptian monuments, which promise to be of the highest interest and value in future researches into this obscure subject.

Should the Author meet with success in this his first appeal to the public, he may proceed with a far more extended Work, for which he has for some years past been collecting materials. With regard to the plates in the present Essay, he trusts the general accuracy of the representations in them will be a sufficient apology for the absence of more elaborate drawing, as (although no artist) he was induced to execute them himself from a desire of insuring correctness even at the expense of beauty. As far as practicable they are from original monuments; and in Pl. 3, are given specimens of the application of Lithography to a mechanical method of producing perfectly accurate copies of inscriptions on engraved stones, &c. which is likely to be of great advantage to those to whom such subjects are of interest.

Should the Author meet with encouragement, he proposes very shortly to publish the Rosetta Stone in the same style, which will consequently present an accurate copy of the inscriptions upon that document, without any conjectural emendations whatever.

In conclusion, he wishes to take this opportunity of expressing his grateful acknowledgments to EDWARD HAWKINS, Esq., and other gentlemen attached to the British Museum, for their politeness and kindness in affording him every facility in their power in examining and copying the various monuments in the Museum, and also to those by whose liberality in subscribing to it he has been enabled to produce this Work.

School House, Spitalfields,

MAY 16, 1836.

A N E S S A Y,

&c. &c.

THAT the Hieroglyphics of the ancient Egyptians are the representations of ideas, has been the universal opinion both of ancient and modern times. But, although they have at all periods excited great interest, it is within a few years only of the present time that any thing that could be considered at all satisfactory has been done in elucidation of the probable laws of their composition. The opinion at present generally received (founded upon the researches of Dr. Young and M. Champollion) is, that these varied representations are for the most part letters, and that the words they form are significant in the Coptic, which was the vernacular language of Egypt about the time of the christian era.

There are, however, many reasons which render it highly improbable that the Coptic, (at least as we have it) can be the language in which these hieroglyphics are significant. Their appearance upon many of the most ancient edifices in Nubia and Egypt, evidently sculptured at the time those buildings were erected, affords a proof that a very

considerable period of time must have elapsed between their first application as the representatives of sounds, and the composition of those scanty remains of the Coptic, which have descended to us ; and which consist principally, if not entirely, of portions of a translation of the scriptures, and of certain hymns and religious treatises, which works are evidently of much later date than the christian era. During this period the country of Egypt underwent many great political changes. It successively fell under the dominion of the Persians, the Greeks, and the Romans : and the influence of the Grecian dynasty particularly, upon the language of the country, is fully manifested ; not only by the influx of a number of words of Grecian origin, but also by the introduction of a new alphabet, formed evidently upon that of the Greeks, with such changes and additions as the genius of the Coptic required, which alphabet took the place of that originally used ; the latter being that employed in the middle inscription of the Rosetta stone, and in many of the papyri found with the mummies.

If we trace the general progress of any language for a few centuries, we find great changes continually taking place, until the appearance of some work or works of universal circulation gives it a tone, and occasions it to remain nearly the same for a considerable period of time. Such was the case with the English language ; it underwent many alterations for several centuries, until the translation

of the scriptures, and the publication of the works of the writers of the time of Elizabeth, formed a standard, from which it has not since materially varied. We have no reason to believe that any such works existed in the Egyptian language. The books of Thoth are certainly mentioned; but so far from their forming any part of the study of the people in general, we are informed that they were written in the sacred character, were entirely in the custody of the priests, and communicated to the initiated alone. These, then, could have but little influence in fixing the language.

Those nations again, which appear to have retained their original language unchanged for any considerable period, are either such as from their peculiar situation have had but little intercourse with the rest of the world, or those whose country has presented obstacles of such a nature as to be absolutely insurmountable by an invading army. Thus the Highlanders of Scotland, and the Welsh, confined to particular parts of Great Britain, having but little intercourse with their neighbours, still use their primitive tongue; and the Arabians, who boast of never having been subjugated by a foreign power, in like manner, speak their original language with a great degree of purity. Egypt, however, evidently had considerable intercourse with the surrounding nations. The Ishmaelites, who bought Joseph, and carried him into Egypt, prove that, at a very early period, caravans of travelling merchants resorted to that country for

the purposes of commerce. Expeditions were undertaken by her monarchs against various and distant nations; and they evidently appear from the scripture history to have taken a prominent part in the political occurrences of the times. Grecian auxiliaries were also employed some time before the Persian invasion; and history proves, that Egypt fell repeatedly, for considerable periods of time, under the dominion of foreign invaders.

The natural result is, that the language of Egypt must have undergone very material alterations in the time between the first application of the hieroglyphics as the representatives of ideas, and the introduction of christianity; and consequently, that works composed a little later than this latter event, may be expected to exhibit traces of the source whence their language was originally derived, with such variations and additions as the constantly increasing wants of a wealthy, civilized, and enterprizing people, or the influence of those under whose dominion the country successively fell, might, in a long period of time, be expected to produce.

It is, therefore, but reasonable to conclude, that the modern Egyptian of the time of the Ptolomies differed almost entirely from the language which was in use in that country 1200 or 1500 years before that period.

Another circumstance militates strongly against the supposition of the language of the hieroglyphics and the Coptic being identical. Had such been the

fact, the Rosetta stone alone would have afforded to the curious enquirer of ancient times a complete key to the sacred character; for, in the last line of the Greek inscription on that monument, it is expressly stated to be written in the sacred characters, in the letters of the country, (*i.e.* in those of the vernacular language) and in Greek. We may, therefore conclude, that the central inscription is also in the language of the country, viz. the Coptic.

It is well known to all who have made calculations their study, that so far from an alphabet in cypher being utterly unintelligible to all but those having the key, the language being known, the application of a certain method of investigation will infallibly lead to the correct method of interpretation. Under such circumstances, it is next to impossible that the meaning of the hieroglyphics, had their language been the same as that of the country, could have remained long concealed from the inquisitive researches of the Greeks, or other uninitiated persons, excited by curiosity, and the desire of penetrating into these hidden mysteries. Some of these ardent inquirers would, in all probability, have obtained a solution, and transmitted it to posterity: at least, the chances were, that such would be the case; and it appears to me that the Egyptian priests, by thus affording in the inscriptions upon the Rosetta stone a clue to their sacred arcana, would have been guilty of an oversight wholly inconsistent with their character as represented to us by ancient historians.

It may therefore be considered as certain, that in

that important document (the Rosetta stone) the hieroglyphical part of the inscription differs as much from the enchorial as the latter does from the Greek; and the failure of the application of any of the hitherto proposed methods of solution, founded upon the Coptic, to that inscription, is next to a demonstration that such is actually the case. It should therefore seem, that the language of these symbols is of much greater antiquity than the Coptic, as it has descended to us; and it is most probable, that it was that used by the most ancient inhabitants of the country, which although once vernacular, may have become, in process of time (like the Sanscrit of India) totally unintelligible to the common people, known only to the priests, by them applied to the mysteries of their religion, and never communicated to others, excepting under the most solemn vows of secrecy. Should this conjecture be correct, the first and most important step towards the discovery of the hidden meaning of these characters, must be that by which the earliest language of the country may be ascertained. If we examine the construction of the most ancient languages of the surrounding nations, they are all found to exhibit traces of one common origin. The principal of these are the Hebrew, Arabic, Gheez, or ancient Ethiopic, Chaldee, and the Phœnician or Punic.

With regard to the first four of these, their affinity with each other is so fully established as to need no further observations; and the circumstance of the scanty remains of the Punic being also to be traced

to the same source, scarcely allows a doubt of the Phœnician having the same origin. Analogy would therefore lead us to the conclusion, that the most ancient language of Egypt, that which was in all probability in use when the hieroglyphics were first applied to the expression of ideas, was also a dialect of that primitive tongue, from which the languages before-mentioned were derived; and this is further corroborated by the circumstance, that although differing very materially in its general character and construction from the languages before-mentioned, the Coptic has a considerable number of words which are evidently derived from the same source.

Thus, we have in that language αιλ (ail); and ωιλι (oili) *a ram*; Heb. איל (ail) ιαρο (iaro) or ιορ (ior) *a river*; Heb. יאר (yeor) μονκ (monk) *an image*, and ονι (oni) *likeness*; Heb. מן (mon) אהי (ahi) *life*; Heb. חיי hhai; ιομ (iom) *a sea*, Heb. ים yam; σναυ (snau) *two*; Heb. שני (shni); with many others.

It also appears utterly impossible that the descendants of the seventy Israelites who went down into Egypt with Jacob, could have retained their original language unmixed with that of the people with whom they resided for between two and three hundred years, during which time their number increased to upwards of six hundred thousand. Such a circumstance would be totally contrary to experience, both in ancient and modern times. Thus we find the language of the Jews after the seventy years of the Babylonish captivity suffered a material

change, in consequence of the introduction of Chaldaean methods of expression and inflection.

Modern examples also are not wanting ; and I may mention one which may be said to have occurred even in our own times. The parish of Spitalfields, was, about a century ago, almost wholly peopled by French refugees and their families, who bringing their manufactures with them, established themselves in that place ; and old inhabitants have informed me, that sixty years ago the French language was universally spoken among them. A number of places of worship were also erected, in which divine service was performed in French, according to the rites of their protestant church. But what is their present state ? Surrounded by families, having French names, we scarcely find a person who understands that language : although very many relate that their parents used it. Their places of worship have either passed into the hands of the various dissenting congregations of the neighbourhood, or have been applied to secular purposes, not one remaining in the whole parish in which service is carried on, either in French, or according to the ritual of their peculiar church. Here then we have a striking example of a total change of the language and religious institutions of an extensive and densely populated district, even within the memory of persons now living.

Many other examples might be added to shew, that the language of a few settlers in a foreign land, equally or more advanced in civilization with them-

selves has, I may say invariably, in the course of a few years been superseded by that of the country in which they were residing ; and the natural inference is, that the language of the Israelites at their departure from Egypt, must have been as nearly as possible identical with that then in use in that country ; and consequently, as the Pentateuch was composed immediately after that event, the Hebrew of that period ought to present the nearest approximation to the language in which the hieroglyphics are significant, inasmuch as it approaches more nearly than any other to that of the time in which those symbols appear to have been first applied to the expression of ideas.

The tradition mentioned by Diodorus Siculus, in the third section of his third book, may also be cited as corroborating this affinity of language. He expressly states, that it was affirmed that Egypt was colonized by the Ethiopians under the guidance of Osiris ; and that from this people, the Egyptians received the practice of deifying their monarchs, the process of embalming, their statues, their religious rites, and their sacred characters or hieroglyphics, which he says were communicated by the priests to their children alone. We may therefore infer, that they received the language also of the hieroglyphics from the same source ; and as the ancient language of Ethiopia was one of those already enumerated as being of common origin, we arrive at the same conclusion as before, as to the affinity of the sacred language of the Egyptians with the tongues of that family.

These considerations, joined to the circumstance of the reasons given for the adoption of many of the former solutions, appearing to me very unsatisfactory, as being founded almost entirely upon conjecture; and this opinion being confirmed by the extreme uncertainty and variableness of their application to the general explanation of the hieroglyphics, induced me to examine whether any of these hitherto refractory characters were significant in any of the languages before-mentioned; and the name of Isis (*a throne*) appearing to be well established, being also a single character, and consequently presenting a word in its most simple form, was the first subjected to this enquiry; and allowance being made for dialectical changes, (which the Coptic proves to have actually taken place) the conjecture was fully verified as to the connection between the sound of the name of the object represented, and that of the word intended to be expressed.

Pursuing these enquiries, so many other coincidences presented themselves, as to afford a strong presumption that they could not be merely accidental agreements; and to induce me to throw my observations upon this subject into a connected form, at first rather as probable conjectures, to be verified or disproved by future researches, than as fully established solutions; and upon pursuing the subject still further, the discovery of the significant names and attributes of many of the divinities, as well as of the names of kings, constructed according to one general and uniform method, and agreeing

precisely with those given by ancient historians, produced a firm conviction in my mind, that a course similar to the one about to be explained, was adopted by the Egyptian priests in the formation of this highly mystical and obscure method of communicating ideas. Upon this principle it will appear, that the hieroglyphics are the representations of words, or syllables, having the same or very nearly the same sounds as the objects intended to be represented, and expressing abstract, or other ideas. Thus, the hieroglyphic for Isis (in Coptic HCl (*hesi*) is a throne, or seat, (Pl. 1. Fig. 1.) which in Hebrew is כסא (*khise*.) Here the כ *kaph*, or *kh*, being softened into the simple aspiration *h*. which has actually taken place in the Coptic, a throne being Ⲭⲉⲙⲥⲓ (*hemsì*) gives precisely the sound HCl we are seeking for. It may also be stated, in corroboration of such a practice having been employed in early times, that this method of placing an object for an idea having the same sound, is exemplified in a very remarkable manner in the first chapter of Jeremiah, 11th and 12th verses. We there read, "Jeremiah, what seest thou? And I said, I see the rod of an almond tree. Then said the Lord, thou hast well seen; for I will hasten my word to perform it." In the translation there is no visible connection between an "almond tree" and the action implied, (that of hastening) but in the original שקר (*saked* or *shaked*) is an almond tree, and שקר (*shaked*) is "to hasten," being the root of the former word, and having the same radical letters; thus fully

establishing the resemblance between the figure or hieroglyphic, and the action to be performed, or the idea intended to be expressed.

Another instance of a similar mode of expression occurs in the Jewish writings of a much earlier period. When the Israelites came out of the land of Egypt, they were commanded to keep the feast of the passover in commemoration of that event; and one of the peculiarities of that festival was, that they were for seven days to eat unleavened bread, which custom is most religiously observed by the Jews to the present time. The word in the Pentateuch for unleavened bread, is *מצה* *matzah*, and *מוצא* *motza*, a word closely agreeing in sound; is a noun, signifying “a going forth,” or out of, derived from *יצא* *yatza*, to go forth. Hence the passover unleavened bread *מצה* *matzah*, becomes a significant type of that *מוצא* *motza*, or going forth from Egypt, which formed so important an event in the early history of the Jews, and in remembrance of which this kind of bread was expressly commanded to be eaten.

This example is particularly remarkable, as it affords an instance of a purely hieroglyphical mode of expression, precisely in accordance with the system followed in this work. It is also the more valuable, in consequence of its having been a symbol adopted by the Jews at the time of their departure from Egypt, and undoubtedly formed in perfect agreement with the method of typifying ideas employed by that people under whose dominion they had been for so long a period.

Traces of a similar practice may be found among other ancient nations, and also in recent times among those which from their peculiar situation have retained many of their primitive customs in their popular superstitions and habits. Thus we are informed, by an ancient author, that the Druids worshipped the supreme God under the form of a huge oak. An oak in Celtic is *duir*, closely resembling in sound *di*, *dia*, Irish; *duw*, Welsh; *du*, Cornish; all of which mean the great and supreme Deity. In the same spirit, the Welsh maiden gave her rejected lover a branch of hazel (*coll*) to imply that he was forsaken, or rejected by her; *coll* having also the meaning of “to forsake,” or “reject.”

But the Egyptian priests were often required to express words, for which the language did not afford names of objects of similar sounds. In some cases of this kind they appear to have taken an object, the first syllable of whose name was the same as the first syllable of the given word, which object they placed for the same, and thus expressed the corresponding idea.

In others, when consisting of several syllables, two or more initial sounds of the names of different objects were employed to form the required word; and this may afford a clue to the formation of those groups of two, three, or more hieroglyphics, which occur so often together in similar situations, as to leave no doubt of their forming words. The Coptic also affords us examples of the initial syllable of the

word having been taken for the word itself. Thus we have in Hebrew שקל (*skekel*) a weight, and מקום (*makom*) a place, which in Coptic are expressed by the first syllable of these words, ⲩⲣⲉ (*shie*) being a weight and ⲙⲁ (*ma*) a place, a mode of expression without doubt arising from the custom before-mentioned.

The following instance may be adduced as an example of the hieroglyphical application of one object, to express a different idea or object having a similar initial syllable, and it may afford a clearer insight into the method of reasoning employed in this investigation, than a mere detail of the results obtained. On the mummy cases, and in many of the papyri, we find the subject given, (Pl. 1. Fig. 2.) which is the representation of a dead body or mummy lying upon a couch or bier, shaped like a lion, with other figures employed about it, copied from a large papyrus in the British Museum. We naturally inquire, why should the lion be employed as a bier? and what does this figurative representation signify? The personage who is placing the body upon this bier has the head of an animal, and from his peculiar situation in many places, evidently represents the embalmer. We may consequently infer, that the whole has some relation to the preparation of the body for interment. One of the names of the lion in Hebrew is אריה (*ariah*), which word is derived from ארה (*arah*) to catch, sieze. We have here then one object placed for another, denoting a different idea, whose initial syllable must be אר (*ar*). In the Pentateuch it is stated that the bodies of

Jacob and of Joseph were embalmed in Egypt, and the name of the coffin or receptacle in which they were placed is ארון (*aron*), a word derived from the same root as אריה (*ariah*), and having the same initial syllable: consequently, the placing the body upon the lion couch by the embalmer, is a typical representation of the depositing the body in the coffin or sarcophagus.

That this is really the signification of this group, is further corroborated; nay, I may say, rendered certain by the figures which adorn the head and feet of the receptacles of the dead being placed in corresponding situations in this emblematical representation. They are the personifications of Isis, and of another goddess, whose figures may be seen sculptured in the same relative positions on the interior of the great breccia sarcophagus in the Egyptian room of the British Museum, and on the outside of the other large sarcophagus in the same place. They also occur upon the two fine granite ones which were lately placed upon the right-hand, immediately after passing the outer gate of the Museum, one of which has been removed within a year or two; and many other examples might be mentioned. On some of the papyri this representation is immediately followed by one which appears to be that of the gate or entrance of the tomb; the whole having an evident reference to the embalming, placing in the coffin, and entombing of the body.

Assuming this method of solution as correct, it

appears that the hieroglyphics are the representations of syllables, and not of letters, or in other words of sounds, rather than of the elements of which such sounds are composed, each being typified by an object whose name either expresses the required word, or presents the commencing syllable of the same as its initial one.

It consequently follows, that in order to obtain the meaning of any one of these mysterious characters, we must first discover the object intended to be represented by it, and then its name in the sacred language, (which for the reasons before stated appears not to have been that in common use, but one which closely approximated to the Hebrew and other languages of that family) will either by itself, or by means of its initial syllable, afford a clue by which the idea intended to be expressed may be discovered.

In order to render myself still more intelligible, I may be allowed to give an illustration of the method which I believe the Egyptian priests would have used in forming or representing some English words. Had they been required to express an apple, or an eye, they would have given the representations of these objects, and thus would have expressed simply those ideas. But had the action “to apply” been required, they would have placed the apple and the eye together, and the two being read as one word, would give “apple-eye,” very closely resembling in sound the word apply, which they had to express.

Examples of this method of substituting objects to express ideas, are far from uncommon among other nations ; and the rebusses of the middle ages afford many striking instances. Thus, we find the name Bolton expressed by the bolt, or missile shot from the cross-bow, and a vessel, called a tun, making the word required. In like manner, the name of Sir John Huntington, who was the first warden of the Collegiate Church at Manchester, and who died in 1458, is represented in that church by a man and a dog pursuing a stag, thus expressing the act of *hunting*, near to which is a *tun* ; joining these we obtain Huntington, the name required. In this simple, and as it may be considered inartificial manner, the mysteries of their religion and other subjects, which in their opinion required concealment from the vulgar eye, were expressed by the Egyptian priests, by symbols combined in a peculiar manner, and significant in a language known only to the initiated.

It will be found, as we proceed, that this method of explaining the Egyptian hieroglyphics, leads, as might be expected, to results of a different nature to those of M. Champollion, and others, as deduced by them from the alphabetical symbols, which appear to be wholly founded upon the supposed discovery of Greek and Roman names and appellations in the ovals upon the various monuments and other works of the Egyptians. Allowing the solutions of these later names to be correct, it must, however, be apparent to all who have examined and com-

pared these, comparatively speaking modern appellations and titles, with those of the more ancient kings of Egypt, that their construction is totally different. Those of the latter being formed of few characters, arranged in a simple and definite manner; whereas those of the former are exceedingly complicated and artificial. The examples, (Pl. 1. Fig. 3.) will fully exemplify this assertion. We have there two names of the ancient kings of Egypt, one of which (*a*) is that upon the colossal statue of Memnon, near Thebes, and the other (*b*) is also not of uncommon occurrence. These, as may be seen, answer to the description before given as to the general simplicity of their construction, and are contrasted with two others, the one marked (*c*) the name of Domitian according to Champollion, copied from his *Précis*, No. 66. The other (*d*) that of Antoninus, according to Salt, given in his *Essay*, (Pl. 9. Fig. 16.) In these, the characters are extremely numerous and complicated, and so far from presenting the conciseness and simplicity of the ancient names, they do not appear to have been even arranged according to any customary or definite method. This is precisely what might be expected from an attempt to express foreign names in a symbolical character, in which each representation had its peculiar and fixed meaning. The more ancient names being formed of words, significant in the language of these characters, were easily and clearly expressed, according to one general and simple arrangement; whereas such words

as Antocrator, Cæsar, Germanicus, and the like, being quite unintelligible in, and foreign to the idiom of the sacred language, were of necessity attended with difficulty and confusion in their expression and representation.

It will also be seen that the first ovals are shewn to possess the principal names of the monarchs, and not their mystical titles. Those of the second class to which the names are referred by Champollion, and others, containing only titles of honour, either civil or religious. I am the more fully convinced of the propriety of looking for the name in the first oval, from the circumstance that in the tablet of Abydos, a monument which apparently exhibits a regular succession of seventeen of the names of the ancient monarchs of Egypt, and which was found sculptured upon a wall which forms part of a ruined edifice at Abydos, a town a few miles to the north of Thebes: the middle row consists of these ovals only, with the exception of the last, which is evidently the second one of the last monarch of the series, as it is found in that situation, not only in the lower line, where it is repeated with two other variations of precisely the same import, alternately with the first one, each having the usual characteristic hieroglyphics over it, but in innumerable other places; whereas the second oval of no other monarch is to be found upon the tablet. It is given in that very valuable work, Burton's *Excerpta Hieroglyphica*, Pl. 1, from which the portion given in Pl. 1. Fig. 4. has been taken; and I must here observe, that order of the succession of the ovals is from right to left.

It appears exceedingly improbable that in a document like the one now referred to, professing apparently to give a regular series of the appellations of the monarchs, known to be such from their repeated occurrence on a variety of other ancient monuments, that their mystical names or titles only should have been recorded, particularly when we consider that these first ovals are far more distinct in their general character than the second ones, many of these latter being found differing very slightly, if at all from each other, with very different first ovals; which latter are proved by the tablet of Abydos to belong to different monarchs; while there is a sufficient degree of resemblance between the different second ovals of the same monarch (as indicated by the first oval) to identify them as belonging to him, and to him alone. Thus, in the lower line of the tablet now under consideration, a first oval occurs alternating with three variations of a second oval, which variations are occasioned by the personal representation of a divinity being substituted for the hieroglyphical name of the same, evidently for the sake of variety. As we proceed, it will be found that these three ovals are precisely similar in signification.

The construction or arrangement of the characters of these first ovals appears also to follow certain definite rules. Thus, I find the names of monarchs, consisting very generally of three characters only, of which one resembling a circle, disc or globe, is almost invariably the first; and of the other two, the one is usually either the personal representation or

the hieroglyphical name of a divinity, which is combined either with another character possibly expressive of some title or quality, or with the name or representation of another divinity. This is precisely in accordance with the actual formation of the names of the Egyptian monarchs, as handed down to us by the ancient historians. Thus Amenophthis is evidently compounded of Ammon and Phtha, two of the divinities of Egypt; and in searching for this name, we should naturally expect to find it composed either of the representations or of the hieroglyphical names of these divinities, a combination which actually occurs in the most satisfactory manner in the first ovals, as will very shortly be shewn.

But the circumstance of the name of Ptolemy being to be found in the second oval, may be adduced as a proof that this contains the principal name, and not the first oval. To this I answer, that were the name of Ptolemy invariably found in the second oval, without ever occurring in those of the first class, it might be considered as conclusive; but on the Rosetta stone the first oval only is found, (known to be such by the usual characteristic hieroglyphics before it) without any second one; and in many other places the name appears indiscriminately, sometimes in the one, sometimes in the other, without regard to any general rule, a circumstance which never occurs in any of the ancient ovals; for although characters and combinations, whose proper place is in the second oval, may appear in the first,

they may very readily be distinguished from those proper to that oval, which as far as my researches have gone, are never to be found in the second oval. In the instance of Ptolemy, the name may have been so placed, from the circumstance of the second one containing, as I have found in very many instances, the sacred appellation of the monarch; and by a species of flattery but too common, the name of Ptolemy may have appeared in that oval, as being the most proper situation for that of the “God illustrious and munificent,” as we find him termed on the Rosetta stone. With regard to other more modern names, although I greatly doubt the correctness of their solution, the same reason may have produced similar results. To this may be added, that it is in these first ovals I have found a number of names agreeing very closely with those in Eratosthenes and Manetho, which have therefore afforded me a convincing proof of their containing the principal name of the monarch in question, and that they are; consequently, entitled to far higher consideration, than they have hitherto received.

The chronological inferences to be drawn from the method of solution now proposed, present, as might be expected, results different from those of M. Champollion, &c. Thus it will appear that the splendid tomb discovered by Belzoni is that of a prince, whose name I read Shesachom, or Sisachom, being as nearly as possible identical with the Shishak of the Hebrew, and the Sousakim of the Septuagint; and as we find the same name in the

tablet of Abydos, as the third from that which is found on the statue of Memmon, as well as in close approximation with others, which are on some of the most magnificent works of ancient Egypt, it should seem that the most flourishing period of the Egyptian monarchy, is to be dated within a few years of the time of Solomon, *i.e.* about 1000 years B.C. and not at a period anterior to or about the time of Moses.

But the names of kings are not the only proofs that may be adduced of the correctness of the method of solution now proposed. The hieroglyphical names and attributes of many of the divinities are not only significant of their offices in the Egyptian mythology, but also afford in many instances a clue by which we may discover their source, proving them to have been originally personifications of certain natural phenomena which were deified, and considered as shadowing forth the attributes of the Great First Cause.

As the ovals found upon the ancient monuments of Egypt appear to contain the names of the monarchs of that country, their investigation becomes one of the most interesting objects in this research. I shall, therefore, proceed in the first place to shew the application of the proposed method to the solution of some of the hieroglyphics more immediately connected with them.

These ovals are usually two; the one, having over it the representations of a reed, or possibly of a spike of corn, and of an insect like a bee; and the

other, those of a circle, and of a bird resembling a goose. These ovals, and their characteristic hieroglyphics, are given Pl. 1. Fig. 5.; and I here wish it to be particularly noticed that, wherever in the following pages I use the term "first oval," it refers to one having over it the reed and bee; and in like manner, the term, "second oval," implies one having the other symbols, as its distinguishing marks.

The reed or spike of corn is shewn in Fig. 5. *a*. A reed, or ear of corn, in Hebrew, is שֶׁבֶט *shebeth*, which also means a sceptre. In the remarkable passage in Genesis, "The sceptre shall not depart from Judah," &c. this is the word used for "sceptre;" and it is the opinion of the Rabbinical commentators, that this term implies the kingly rule or authority. We may, therefore, without hesitation assume the meaning "king" or "ruler," as the true one to be assigned to this hieroglyphic, which is rendered still more probable by its peculiar situation over the name, where it has an evident allusion to the kingly authority or rule.

The second character over these first ovals, (Fig. 5. *b*.) has the appearance of a large insect of the bee kind. Horus Apollo clearly alludes to this, in the 59th hieroglyphic of his first book, where he states the bee represents λαον προς βασιλεα πειθηνιον, "a people obedient to the king." This, however, is evidently the representation of a much larger insect than a common bee; and the name in Hebrew of an insect of this kind (rendered in our translation, a wasp or

hornet) is צרעה *tzirah*, or *tziroah*. Considering this word as a compound, and reducing it to its constituent parts, we obtain צר *tzir*, and רעה *raah*. Among syllables similar in sound to the first of these, we have in the Arabic زور *zawr*, a prince or chief, which is identical with the Hebrew שר *sar*, (from שור *soor*, to rule) having the same meaning. We may, therefore, consider this first syllable צר *tzir*, as implying prince or king. The second word רעה *raah*, signifies, according to Buxtorf, *pascere, pascere se, metaphorice, consociare se, socium, amicum præbere se, ut inter greges simul pascentes mutua est societas et amicitia*.

Hence then, the word צרעה *tziroah*, would signify the king of a people united, like a flock or herd, in mutual friendship and agreement; in other words, obedient to the government and laws, thus closely coinciding with the meaning of this symbol (the bee), as given by Horus Apollo.

But this word appears to have yet another signification; for from the word רעה *raah*, terms implying friendship, companionship, and the like, are derived; and it also signifies a shepherd or keeper. We also find שור *shor*, Heb., and زور *tsawr* Arab. signifying an ox or bullock, which words closely approximate to צר *tzir*, the first syllable of the word in question. Combined with רעה *raah*, in the senses just given, they would imply the keeper or friend of the ox or bullock. The word שור *shor*, changes in the Chaldee into תור *tor* or *thor*, whence the transition into פר *phar*, which has

a similar meaning in Hebrew, is easy ; joining this last word with רעה *raah*, we obtain פרעה *pharaoh*, the well known title of the ancient kings of Egypt, which agrees with the first word צרעה *tziroah*, not only in its signification of keeper, or friend of the ox, but also in the letters, which, with the exception of the first (whose change into פ *ph*, is here traced with every appearance of probability) are precisely the same.

I cannot, therefore, hesitate in considering this symbol (the bee) as the representation of the title Pharaoh ; and this again appears the more probable from its occurrence in the very place where we should most naturally be led to look for it, viz. immediately before the names of the monarchs of ancient Egypt. It seems, also, like many other symbols, to have had two mystical meanings ; the one, implying the king of an obedient people ; the other, pointing out the king as the keeper or friend of the sacred ox, whose worship formed so prominent a feature in the religion of ancient Egypt.

Beneath these emblems, we find a semicircle, (Fig. 5. c.) which also occurs as the sign of the feminine. I am inclined to think that this represents the definite article ה *ha*, which is also a feminine termination in Hebrew. Thus, we have איש *ish*, a man ; אישה *ishah*, a woman ; נער *naar* a boy ; נערה *a girl*.

The oval (Fig. 5. d.) in which the name is written, is evidently alluded to by Horus Apollo in the 56th hieroglyphic of the first book. He there explains how βασιλεα κακιστον, “ a very bad king,” is repre-

sented. He says, "they paint a serpent in the form of a globe, with his tail in his mouth, and write the name of the king in the middle; thus obscurely representing a king ruling the world." He adds, that the name of this serpent in Egyptian is *meisi*. There must here be an error in the word *κακιστον*, as there is no reason given to shew why this emblem should be applied to a bad king; and the explanation which he gives, "a king ruling the world," has an evident allusion to the second hieroglyphic in the same book, which represents the manner in which the world was expressed, which he states was by a serpent having his tail in his mouth; and also to the 60th of the same book, where a king, ruling a part of the world, is said to have been represented by a snake cut in half. It should therefore seem, that the word *κοσμου* should be substituted for *κακιστον*, the latter word being an error of the transcribers. This change would render the whole consistent, as it would then read, "How the king of the world was represented."

This figure, however, does not appear to be a serpent, but a net or snare for catching water-fowls. (Pl. 1. Fig. 6.) It is seen thus employed in a subject from Karnak given in Burton's *Excerpta Hieroglyphica*, Pl. 47.; and also in the great French work upon Egypt, vide *Description de l'Egypte*, vol. 1, Pls. 68. and 74.; as well as in Rosellini's highly valuable publication, in the plates marked M. C. Nos. 5 and 7. In Hebrew we have מצר *metzar*, (derived from צרר *tsarar*, to bind, collect, confine)

signifying a narrow or confined place. We also have מצור *matzur*, a siege, also a fortress, enclosure, or restraint, derived from צור *tsur*, to besiege, bind, gather together; also מסרת *masoreth*, a bond or fetter, from אסר *asar*, to bind, confine. In accordance with the idiom of the Hebrew, these words would also apply to that which confines or collects, and consequently would signify the net or apparatus used for that purpose. We also meet with a number of words in Arabic, beginning with a similar syllable, indicating the act of confining or taking captive. Thus, we have among others מס *mas*, a bond or fetter; مستبى *mustabey*, taking captive; مزار *mazar*, a sepulchre, a tomb; مزاوله *mazawalat*, seizing prey. Many of these very closely approximate in sound to the word *meisi*, the name by which, as before stated, Horus Apollo informs us the serpent enclosing the name was called in the ancient Egyptian language. We also find in them a close resemblance to מצרים *mitsraim*, the name by which Egypt is called in the scriptures, and to مصر *misr*, its name among the Arabians to the present day; and Egypt may have been thus called, as implying the narrow or confined land, in allusion to the limited extent of cultivated ground on each side of the river. I therefore consider this figure to be the representation of the name Mitzraim, or Egypt; and the kings of that country may, by a piece of flattery not uncommon among eastern nations, have been considered as ruling the world. I may also mention, that Dr. Young found this character in the combi-

nation upon the Rosetta stone, which he considered as the representative of the name of Egypt. This, with the first two characters over it, would consequently read, "the ruler, or king Pharaoh of Egypt."

The first character over the second ovals is usually a ring or disk, (Pl. 1. Fig. 5. *e*.) This hieroglyphic is also found almost invariably, as the first symbol in the first class of ovals. It occurs in this situation in the whole of the ovals of the second line of the tablet of Abydos, excepting in the last oval, which is (as I have before stated) a second one. Plate 68, vol. 1, of the great French work upon Egypt, represents a number of persons engaged in a variety of occupations, as ploughing, reaping, &c. One of these groups exhibits some individuals employed in weighing an animal in a large pair of scales, and the weights employed have precisely the figure of the hieroglyphic in question (vide Pl. 1. Fig. 7. of this work). In Rosellini's plate, marked M. C. No. 51, we have a similar action represented, the scale of which with the weights is also given, (Fig. 7. *a*.) In Arabic we find *ثقال sakal*, heavy, loaded; and *ثقل sakal*, weighing, also a load. To weigh, in Hebrew, is *שקל shakal*, and *shekel*, although usually implying a piece of money, has an evident reference to weight, and may be considered as giving in many places the same ideas as *משקל mishkal*, a weight, From this word *שקל shekel*, the Coptic *ⲩⲣⲉ* a weight, appears to have been derived; all of these words tend to give the sound *sa*, *si*, or *she*, as the one to be

assigned to this hieroglyphic. These syllables are by far the most common initial sounds in the names of the Egyptian kings given by the ancient historians. Thus, we have Sethos, Pseucennes, Sesonchosis, Sabbacon, Psammitichus, Psammuthis, and others, in Manetho; and Sesostris, Sesosis, Sabaco, Sethon, Psametichus, Psammis, &c., in Herodotus and Diodorus. We have also Shishak or Sesac in the Hebrew scriptures; and in Eratosthenes, we meet with Siphos. His words are Σιφοας ο και Ερμης υιος Ηφαιστου which (as he professes to give a translation into Greek of the Egyptian names of the monarchs) must evidently be rendered "Siphos, who is also Hermes, whose name (Siphos) signifies the son of Vulcan." This, then, fixes the meaning of the syllable *si*, or *she*, as *son*, which in Coptic is ⲥⲣⲓ *sheri*. Dr. Young, also, considered the hieroglyphic now under consideration as having this signification.

I have in a former part of this work observed, that upon subjecting the names given by the ancient historians to analysis, they appear to be compounded of the appellations of the divinities, and that consequently they should be formed symbolically of the hieroglyphical representations of the names of those divinities of which they themselves are compounded. From the constant occurrence of the character now under consideration, in the first ovals, combined with such representations, and also from the example *Siphos*, just cited from Eratosthenes, it would appear that the monarchs, by a species of flattery far from uncommon in ancient

times, were considered as the immediate descendants of the divinities. Thus Amenophthis, with the word *si* or *she* prefixed, or the characters for Ammon and Phtha, with the circle before them, would mean the “son of Ammon and Phtha.” This combination appears in Psamuthis, one of the names in the lists of kings which have descended to us.

As this character is found, I may say invariably, as the first one in the first ovals, while although of very frequent occurrence as the initial of the names of monarchs, as handed down to us by the ancient historians, this syllable, *si*, is not so universally used, we may reasonably infer, that in some of the names so transmitted to us, it was rejected probably as superfluous, or as producing a monotony at once disagreeable and unnecessary, whilst in others it was retained; or it may have been used or rejected at pleasure, as we in like manner feel ourselves at liberty to speak of the reigning prince, as King William the Fourth, or as William the Fourth, the person of the monarch being perfectly understood, although the common title king is suppressed.

According to Champollion, this is the emblem of the sun; and it is worthy of remark, that the name of the sun, both in Hebrew and Arabic, begins with this syllable, it being שמש *shemesh*, in Hebrew, and شمس *shems* in Arabic. There are, however, many places, in which this hieroglyphic does not appear to mean son; and we have in the Coptic, ⲩⲟⲥ which is pronounced by the Egyptians *sheus*, and signifies

lord or prince, being evidently derived from ⲥⲓ *si*, the Coptic for *ducere*, to lead. From these circumstances we may conclude, that whatever its primary signification may have been, this character is the representation of some common or general title, answering in all probability to the term *shah*, still used in the East as a regal title, which evidently comes from the same source as שׂר *sar*, Hebrew, a king, prince, or ruler.

Its original meaning appears to have been son, implying divine descent; and from its being applied exclusively to princes, it may have become a regal title, and have been used as synonymous with king, prince, chief, or ruler.

The second hieroglyphic over these second ovals, is the representation of a bird of the goose kind (Pl. 1. Fig. 5. *f.*) The word for goose does not occur in the remains of the Hebrew, which have descended to us. In Coptic it is, according to Scholtz, ⲕⲏⲉⲥⲱⲙⲟⲥ *kenesoos*; and a bird of this kind, named by Forskall, in his work on the natural history of Egypt, Arabia, &c., *Anas Boschas*, is stated by him to be called by the Egyptians *kinar*; and Herodotus also mentions a sacred bird, under the name of *Chenalopex*. Hence, we may consider this hieroglyphic as expressing the syllable *ken*. In Heb. כִּנָּה *kinnah* is, to name; to call by a name or title; or as Buxtorf has it, “*Cognominavit, cognomine vel titulo appellavit, titulus usus fuit, ut vel honoris vel adulationis causa fieri solet.*” This word, then, appears to have been applied to honorary titles, and likewise

to appellations similar to those inflated and adulatory titles, of which we have so many examples in the eastern writers, and by which the people of the east still delight to designate their princes.

I shall shew, as we proceed, that the titles in these second ovals are precisely of this description; and they consequently afford a strong presumptive proof of the correctness of this method of explaining the hieroglyphic now under examination, as pointing out the peculiar character of the inscriptions contained in the ovals which immediately follow it. With the circle, it would imply "the prince, called or having the titles of."

It has before been stated, that the appellations of the divinities enter very commonly into the composition of the names of the Egyptian monarchs. It therefore becomes absolutely necessary, before we proceed further, to examine and explain a few of the hieroglyphics by which such appellations are represented.

The characters (Pl. 1. Fig. 8. *a.* and *b.*) being found in a vast number of places over the ram-headed divinity, are evidently those by which the name of Ammon is expressed. The upper one appears to represent an embattled wall, or rather a wall with turrets upon it for defence. Walls having this appearance are found in many of the ancient Egyptian paintings and sculptures, examples of which may be seen in the "Description de L'Egypte," from which the representations *c* and *d*, Fig. 8. were taken; and in Rosellini, from whom those marked *e* and *f* in the

same figure were copied. A wall of this description in Hebrew is חומה *chomah*; or *hhoma*; consequently, this figure should represent either that word or the syllable *chom* or *cham*; and by softening the guttural, *ham* or *am*. In the list of kings given by Eratosthenes, we find one named *Choma Ephtha*; consequently, it is certain that this word *Choma* was not only in use among the ancient Egyptians, but also that it entered into the composition of the names of their kings.

The second character (*b*) without doubt represents water; as, in all places where that is depicted, it is formed of lines indented in a similar manner. Water, in Hebrew, is מים *mim* or *maim*. This, joined to the former word, forms a compound *chomamim*, *chommim* or *Ammim*, closely resembling *Ammon* in sound, which word would consequently appear to imply, “the wall or restraint of the waters;” and it will be shewn, when we treat upon the mythology of Egypt, that many of the other hieroglyphical names or titles of Ammon have an evident reference to an office of this kind, viz. that of restraining or keeping the waters of the inundation within their proper bounds. The first of these characters is very commonly used in the formation of names, without the second one; and I must observe, that whenever it so occurs, it is to be read *choma* or *chom*, and is to be considered as synonymous with the name Ammon.

Horus Apollo informs us, that Vulcan or Phtha was represented by the beetle (Fig. 9. *a.*): we may therefore safely assume that as one of the emble-

matical names of that divinity; and the other character (*b*) here represented, was also considered by Dr. Young, as having reference to the same God, as it occurs in the oval, containing the name of Ptolemy in the Rosetta inscription, where it occupies the place where the name of that deity should appear.

In the engraving in the great French work before alluded to, some husbandmen are represented employed in opening the ground, with an implement precisely resembling this hieroglyphic in its shape. The plough is also represented in the papyri, and in other places of this form; and in Norden's Egypt, there is a plate in which the modern plough is represented as precisely similar. It is, therefore, evidently the delineation of a plough, or of some other instrument for opening the ground for agricultural purposes. In Hebrew פתח *patahh*, is "to open;" and would also be applied to that which opens. In Isaiah xxviii. 24. it is expressly applied to opening the earth for agricultural purposes. The letters taken without the points, give the precise sound (*phthah*) required. I have, therefore, no hesitation in giving this character a place among the names of the divinity in question.

The hieroglyphics (Pl. 1. Fig. 10.) are considered as those forming the name of Saté, a female divinity of the ancient Egyptians, who has been supposed to answer to the Hera or Juno of the Greeks and Romans. This word Saté, is evidently derived from the Coptic ⲥⲁⲧ *sat*, or ⲥⲉⲧ *set*, to sow seed, which

is expressed in Hebrew by the word זרע *zara*, and in Arabic, by زرع *zara* or *zarang*. From the Hebrew word is derived זרוע *zaroah*, “a sown field;” also, “the arm.”

The third hieroglyphic in the group referred to, is the representation of this latter object (an arm); and as its Hebrew name has precisely the same meaning as the word סַט *sat*, I consider it as the representative of the name of this divinity, indicating her as the sower, or as a female personification of that power, under whose protection the sown seed was supposed to be placed. This goddess is often painted yellow: she is seen of this colour in Belzoni's tomb, and also in Champollion's Pantheon. In Persian زررد *zard*, is yellow; and زرین *zarin*, golden; and many other words beginning with this syllable زر *zar*, have a reference to a yellow colour, and also to gold, probably from its being of that colour, and giving the same syllable or root *zar*, as the Hebrew word for the arm (זרוע *zaroah*) before-mentioned. Here, then, we have a most extraordinary correspondence, not only between the signification of the Hebrew name, as deduced from the hieroglyphic (the arm), and the Coptic appellation of this divinity (which latter appears to be a translation from the sacred language into that of the common people;) but also between the name of the colour of which she is painted, and her designation in the sacred language. We may hence conclude, that the original name of this divinity was *Zar* or *Zarah* (the sower), which name

was expressed hieroglyphically by an arm, and known to the vulgar by an appellation which was a translation from the original or sacred language, having precisely the same meaning. The name or personal representation of this divinity when in composition, must consequently be considered as expressing the syllable *za* or *sa*.

The adaptation of colour in this instance, as expressive of ideas, leads to another conclusion worthy of attention; viz. that in many cases the colour of an object is also to be looked upon as significant; and may we not in this manner account for the red colour by which the Egyptians are always distinguished in their paintings, &c. For in Hebrew אדם *adom*, is red, and from the same root is derived אדם *adam*, a man, also earth. May not the Egyptians have been thus represented to shew that they were above all others *Men*, thus implying their superiority to every other nation.

I now proceed to apply the hieroglyphics thus explained, (which are those of very frequent occurrence) to the formation of the names as given in the ovals, adding, as occasion may require, the signification of other characters which may occur. And I take this opportunity of calling attention once more to that which I have before stated, respecting the general laws of the construction of these names, viz. that they are contained in the first ovals; that they are usually compounded of three characters, of which the circle, to be read *si* or *shi*, is almost invariably the first, and which is to be considered

as a general regal title, which was either retained or rejected at pleasure. That the second hieroglyphic is most commonly either the personal representation, or the hieroglyphical name of a divinity; and that the third, is either the name of another divinity, or some other hieroglyphic possibly expressive of some qualification either religious or civil.

The first I shall notice, (Pl. 2. Fig. 1.) is one in which the hieroglyphic for Ammon (the wall, *choma*) is combined with that for Phtha, (the beetle). This name occurs on various monuments, particularly on one in red granite in the British Museum. This, with the common title, *si* or *she*, represented by the circle, makes *Si Choma Phtha*, being without doubt the *Choma Ephtha* of Eratosthenes, whence the Amenophthis of Manetho appears to have been derived. Here then, we have a first oval, containing the hieroglyphics of two of the divinities of Egypt, and forming a name agreeing as closely as possible with one found in the lists of the ancient historians. The signification of this name is, "the son of Ammon and Phtha;" or, considering the circle as a regal title, "*Prince or King Ammon Phtha.*"

Another oval gives the representation of a sitting female figure, combined with the name of Ammon, (Pl. 2. Fig. 2.) This is the name which is found in the celebrated tomb discovered by Belzoni, of which a beautiful model was exhibited a few years ago. The female figure is the Saté of Young

and Champollion ; and her hieroglyphical name, as found in the before-mentioned tomb, I have already shewn, confirms their supposition. This figure, therefore, represents the sound or syllable *sa* or *sa* ; and consequently, the name is to be read, with the initial title, *Si sa chom*, or *She sa chom*, having a close resemblance to the Shishak of the scriptures, and approaching still nearer to Σουσακιμ, the name by which that monarch is called in the Septuagint. This also agrees closely with Sussacim, a name in the list of Manetho's kings, as given by Syncellus. From various representations in the magnificent tomb already alluded to, as well as from other monuments, this prince appears to have been one of the most glorious and warlike of the Egyptian monarchs.

In the tomb we find processions of captives of various nations ; and in Burton's *Excerpta Hieroglyphica*, we have the copy of a painting or a sculpture from a temple at Thebes, representing this prince making a triumphal entry into Egypt, riding in a chariot drawn by spirited horses, accompanied by numerous groups of captives and warriors, and received with acclamations and presents by the people. In Rosellini also, more than twenty of the plates exhibit him as a warlike and highly successful prince. He is there seen as the hero of a number of battles and other military achievements ; and we have also in many places the figure of this monarch, accompanying the representations of a great number of persons, with their hands bound behind

them, each having an oval with hieroglyphics before him, evidently personifying the various princes or nations subjugated by this prince: and I may also remark, that the ovals attached to these figures, afford a most convincing proof of the correctness of the meaning I have assigned to the symbol of Ammon, (the wall,) as indicative of restraint, for each is surrounded with that emblem, (Pl. 2. Fig. 3.) evidently shewing that the party to which it belongs was in a state of restraint or captivity, and that too (as indicated by the oval itself,) in the land of Egypt.

The character of Shishak, or Sousakim, as given in the scriptures, agrees precisely with these circumstances. He is described as invading the neighbouring nations with an immense army, composed of “ 1200 chariots, 60,000 horsemen, and people without number; the Lubims, the Sukkims, and the Ethiopians.” From the circumstance of one of the groups of the captives, represented in his splendid tomb, having a strong resemblance to the Jews, Dr. Young considered this monument as belonging to Psammis, the son and immediate successor to Pharaoh Nechao, which latter, as we are informed by the sacred historian, invaded Judea and carried away many captives. This idea was suggested to him in consequence of the supposition that (considering the ovals as names) the second oval, in accordance with the general custom of the Hebrews, and other Orientals, would contain the name of the father of the prince to whom the monument was erected; and as he considered this

latter as giving the name Néchao, he of course looked upon his son Psammis as the tenant of the tomb in question. It however appears, from the circumstances before-mentioned, joined to the perfect coincidence of the name as now given from the hieroglyphics with those of the Hebrew and Septuagint, that Shishak, the former invader of Judea, who also carried away much spoil and many captives, is to be considered as the true inmate of this beautiful specimen of Egyptian art, and that it consequently exhibits a perfect specimen of their sepulchral decorations executed about 1000 years B. C.

In another oval, the hieroglyphic for Ammon precedes the same sitting figure, (Pl. 2. Fig. 4.); this reads *She choma sa* ; or, without the general title, Chomasa or Ammonsa. The name is followed by a title, which, from its containing the semicircle (which has already been explained as the female sign) evidently belongs to a female. In the list of sovereigns, as given by Syncellus, the name Amenses occupies the place of Amerses in another list, who is said to have been a female ; I therefore feel no hesitation in asserting this to be the name of a queen Ammonsa or Amensa, and believe it to be identical with that of Amensis.

The same sitting figure is found in another oval, combined with a character which evidently represents a kind of vessel, which, from its being frequently found in the hands of those who are represented as engaged in making offerings, may be considered as a sacrificial bowl, (Pl. 2. Fig. 5.)

כפ *kaph*, in Hebrew, has this signification. Many other words indicating a vessel also commence with the same sound, as כלי *kali*, &c. We also find כליל *kalil*, a burnt-offering or holocaust, from its being an offering wholly consumed by fire, whence that in which such offering was made would also be expressed by a similar word. The bowl, then, should represent the sound *ka*, and combining it with the circle and sitting figure, we obtain *Sizaka*, or *Shezaka*. This oval is the same as that found upon the celebrated statue of Memnon, renowned for uttering a sound at the rising of the sun ; and which appears to be identified beyond the possibility of doubt by the numerous inscriptions in Greek and Latin upon various parts of it. Champollion has derived the name from Mi-Ammon, signifying the beloved of Ammon ; and finding the usual combination for Ammon in the second oval, has considered the first as of minor importance.

But it must be remembered, that it was by no means uncommon for the Greeks to give names of places and persons, which are translations into their language, from that of the country to which such places, &c. belonged. Thus, we have Heliopolis and Lycopolis, both names of places in Egypt, and which are evidently translations into Greek of their vernacular names. It therefore appeared to me not unlikely that, in accordance with this custom, the names of the Egyptian monarchs might also, in some instances, have been subjected to this process ; and the investigation of this name affords a strong proof of the existence of such a

practice: *Μεμνών* in Greek, has for its root, or may be derived from *μνᾶσθαι recordor, memini*; and in Hebrew, זכר *zakar* has the same meaning: this, with the initial syllable, makes *Shezakar*, agreeing precisely in sound with *Shezaka*, the name as before derived from the hieroglyphics. Thus, a circumstance, which for a considerable time appeared to be an insurmountable obstacle, on further investigation, afforded a most remarkable and satisfactory proof of the propriety of this method of reading the name, and also of the general correctness of the system now proposed.

It may, however, be objected to this solution, that in Manetho's list of the eighteenth dynasty, the name Memnon is assigned to an Amenophis, which appellation is confirmed by the name Phamenoph being found in one of the Greek inscriptions upon his vocal statue. I shall, in a subsequent part of this Essay, shew that Amenoph was one of his titles; and consequently, that both Manetho and the inscription are correct in assigning this designation to the monarch, whose name I state to be *Shezaka*.

The bowl is found combined with the beetle (Pl. 2. Fig. 6.) on a monument brought from Egypt by Mr. J. Sams, and which is now deposited in the British Museum. This, upon the principles before laid down, reads *Si ca Phtha*; and among the names mentioned by Eratosthenes, we find *Χουθηρ Cuther*, agreeing very closely in sound with *Caphta*, the name now under consideration.

In another oval it occurs combined with the

head of an animal (Fig. 7.); a head in Hebrew is *רש* *rosh*, which would therefore make *She ca rosh*, agreeing very nearly with the Acherres of Manetho, and the Uchoreus of Diodorus.

The bowl is changed for the wall (*choma*) in another oval, (Fig. 8.) which will therefore read, *She choma rosh*, being as nearly as possible the same as the Ammeres of the ancient historians.

The beetle occurs in another oval, combined with the initial circle *si* or *she* (Fig. 9.) This reads *Siphtha*, very closely resembling the Sethos of Manetho, and the Siphos or Siphthas of Eratosthenes. The other hieroglyphic for *Phtha* is found combined in a similar manner on a tablet which was discovered on the road to Cossier, and is figured in Burton's *Excerpta Hieroglyphica*. It also occurs on a cylinder of brass, purchased by the British Museum at the sale of Mr. Salt's collection; and in both instances is followed by a title, (Fig. 10.) This also reads *Siphtha* as before.

These examples may be sufficient to shew the application of the proposed method to the solution of the ovals in question. Many others might have been added, but the limits to which this work must be confined, oblige me to pass on to other parts of the subject. I must, however observe, that I do not at present attempt to arrange them chronologically, or to shew their agreement (excepting in sound) with any of the lists hitherto known of the ancient kings of Egypt. This, in my opinion, in the present state of our knowledge is absolutely

premature. And it is with the greatest reluctance and regret I feel myself compelled to state my conviction, that the attempts made by different authors to force names, found according to their respective methods of reading them, into an agreement with the 18th dynasty of Manetho, and these again into a correspondence with the tablet of Abydos, have produced results any thing but satisfactory to the impartial and candid enquirer, as their lists neither agree among themselves, with the tablet of Abydos, nor with the successions of Manetho.

This assertion may possibly excite surprise ; and as much of the demonstration of the correctness of the alphabetical system of Champollion, as applied to the more ancient hieroglyphics, appears to depend upon the agreement of these early names as found by him, both with Manetho's list, and with the tablet of Abydos, it becomes necessary to examine how far his conclusions, and those of his followers, agree with those important documents. I must, for that purpose, call the attention of the reader to the following tabular view, which exhibits the 18th dynasty of Manetho, together with the same dynasty as deduced from the hieroglyphics by Messrs. Champollion, Rosellini, and Wilkinson, taken from their respective publications. These are arranged in parallel lines, with references to the ovals on the tablet of Abydos, assigned to the names by those authors. I may add in explanation, that the names in capital letters are such as agree with Manetho; those in italics partly agree, while those in which no correspon-

dence whatever is to be found are in the ordinary type. We may thus at a glance perceive where these authors agree or disagree with each other; and also by referring the numbers against the names, to the corresponding numbers attached to the ovals in Pl. 1. Fig. 4., we shall be enabled to perceive how far they coincide with the tablet of Abydos.

Manetho's Number.	MANETHO. According to Africanus.	Tablet of Abydos.	CHAMPOLLION.	ROSELLINI.	Tablet of Abydos, Pl. 1. Fig. 4.	WILKINSON.
1. Amos			1. Amenoftep	{ Amenof or Amenoftep		
2. Chebron			2. Thoutmosis 1	Thutmes 1	*	(Chebron)Ames
3. Amenophthis			3. <i>Ammon mai</i>	Thutmes 2		1. AMUNOPH 1
4. Amersis			<i>Amense</i>	<i>Amense</i>		Included in the Reign of Thothmes I.
5. Misaphris			4. Thoutmosis 2	Thutmes 3		2. Thothmes 1
6. Mispthag- muthosis			5. Amenophis 1	Amenof 2nd.		3. Thothmes 2
7. Thuthmosis			6. THOUTHMOSIS 3	THUTMES 4		4. THOTHMES 3
8. Amenophis			7. AMENOPHIS 2	AMENOF 3		5. AMUNOPH 2
9. Horus			8. HOR	HORUS		6. Thothmes 4
10. Acherres, or Achencheres			Tmauhmot	Tmauhmot		Maut m shoi
11. Rathos			9. Ramses 1	Ramses 1		7. Amunoph 3
12. Chebres			Ousirei	Menephtha		8. Amun men
13. Acherres			10. Mandouei, or Menephtha 1st	Ramses 2		9. Remesses 1
14. Armesses			11. Ramses 2	Ramses 3		10. Osirei
15. Ramesses						11. { Amun mai REMESSSES, Remesses 2nd or the Great

We here observe, that the names given by Champollion and Rosellini in their respective lists,

differ not only from each other, but are also far from being in that strict accordance with Manetho, which we might reasonably expect to exist in order to establish their identity. Thus Amenophthis, the third in Manetho's list, is called by Champollion, Ammon-mai, and by Rosellini, Thutmes II. Acherres the tenth, is called by both Tmauhmot. Rathos the eleventh, Rhamses I. Chebres the twelfth, by Champollion, Ousirei; and by Rosellini, Menephtha; Acherres the thirteenth, by Champollion, Mandouei, or Menephtha, and by Rosellini, Ramses II. These variations are any thing but satisfactory: but when we compare these lists with the tablet of Abydos, the results are still more perplexing. From the Amos to the Armesses of Manetho are fourteen names inclusive, which correspond with the Amenoftep, and other names, to the Ramses II. of Champollion and Rosellini, being also fourteen names inclusive; but the tablet of Abydos, from the oval assigned by these authors to Amenoftep, to that of Ramses the IInd. presents but *Eleven* ovals, vide Pl. 1. Fig. 4. where the numbers, from 1 to 11, correspond with the numbers against the names in the table now under consideration, and point out the titular ovals (as they are considered) of those monarchs, the true names not being recorded.

There is consequently a deficiency of three; two of these are said to be females: but in the absence of all records, what satisfactory reason can be assigned for the omission of their names in a document which evidently exhibits a series of the appellations of

monarchs arranged in the order of their succession ?

Let us now see how Mr. Wilkinson reconciles these discrepancies. His names not only differ as much from Manetho as those of the former authors, but they also vary materially from those given by them, although professedly formed upon the same principles. Thus, we find Amos and Chebron, the first two names in Manetho's list, answering to the Amenoftep and Thoutmosis I. of Champollion and Rosellini, considered as one monarch under the name of Ames. The reasons assigned by him for considering these two as one monarch are, as will be perceived from the following summary, which contains all I can find relating to the subject, exceedingly slight. From the circumstance of a name, which he reads Ames, being found sculptured in the quarries, whence the stones used in casing the pyramids were taken, he supposes him to have erected one of them ; and as Cephren is said to have constructed one of these stupendous piles, which name closely approximates to Chebron, the second prince of this dynasty, he conjectures that Ames, Chebron, and Cephren were one and the same person. In a note referred to in the above account, we find these words, " The name is Ames, which should be the Amosis of Manetho, Chebron may be the prenomen, and these two be one and the same king," (vide Hieroglyphical Extracts, page 9.) In his " Topography of Thebes," he refers to the same page, as giving his reasons for considering Amosis and Chebron as one ; and adds, " This conjecture, as to

the identity of Amosis and Chebron, gains considerable weight from the fact, that Manetho, as quoted by Syncellus, mentions the name of Amosis, without assigning any number of years for his reign; and the total of years, allowed by him for the duration of this dynasty, agrees exactly with that of the reigns of the remaining monarchs." Upon reference to Syncellus, although in the introductory part, when quoting Africanus, there are no years assigned to this king, yet in the body of the work I find these words, *Ἀμισις ὁ καὶ Τεθμοσις ἑτη κβ*, "Amasis or Tethmosis, twenty-two years," (vide Syncelli Chronographia, *a Goar*, Paris, 1652, page 123. D.); and a few pages after, he assigns thirteen years to Chebron.

We have here, then, a certain number of years stated as the length of the reign of the former monarch, which, although differing slightly from other versions of Manetho, yet establish the fact that he was considered as a separate person by Syncellus. In the different versions of Eusebius, we find Manetho assigning twenty-five years to Amosis, and thirteen to Chebron. It is thus in both the editions of the Armenian version; the one published by Aucher, and the other by Maius and Zohrab in 1818. In the old Latin translation by Hieronymus, we find the same number of years given to these monarchs respectively: and Josephus, in his first book against Apion, quoting Manetho's account of this dynasty, also assigns twenty-five years to Tethmosis (or Amosis) and thirteen to Chebron. These concurring testimonies clearly demonstrate that they were

considered as separate monarchs by Manetho; and consequently, the reasoning of Mr. Wilkinson, as far as Syncellus is concerned, must fall to the ground: the rest is merely conjectural.

But to proceed with the comparison of his list, the Horus of Manetho, Champollion, and Rosellini, is metamorphosed into Thutmes IV.; the Achencheres of Manetho into Mautmshoi; Rathos or Rathotis into Amunof III.; and considered as Memnon, instead of the Amenophis II. of Manetho, Champollion, and Rosellini; Chebres, the Ousirei of Champollion; and the Menephtha of Rosellini is called Amunmen, Acherres; the Mandouei and the Rhamses II. of Champollion and Rosellini, is called Ramses I.; Armesses, the Ramses the Great of Champollion and Rosellini, is named Osirei; and the fifteenth king of Manetho, Ramesses, is considered as Remesses the Great.

Let us now examine how far this list is in accordance with the tablet of Abydos. By combining the first two kings, under the name of Ames, and giving to this monarch, the oval (Pl. 1. Fig. 4.*) on the tablet of Abydos, immediately preceding that assigned by the former writers to Amenoftep, he apparently gains sufficient to make up the deficiencies of those authors; but still, from his Chebron or Ames to his Remesses the Great, there are fourteen names inclusive; while from the oval, on the tablet of Abydos, assigned by him to Chebron, to that of Remesses the Great, there are but twelve ovals, leaving still a deficiency of two, namely, those of

Amesses and of Mautmshoi, both females, without taking any notice of Amun neit gori, also a female, whose reign, he says, is included in that of Thothmes II., and of Amun Toonh, who reigned conjointly with his brother Amenoph III., but whose name does not appear on the monuments, and who is supposed by him to have been the same as the Danaus of the Greeks. He endeavours to account for the omission of the females before-mentioned, by suggesting that Amesess married Thothmes I.; and consequently, that her reign is to be included in that of that monarch, and that Mautmshoi was only a regent, and consequently is also to be included in the reign of her son Amunoph III., or Memnon. These assertions are unsupported by any historical evidence, and must therefore be looked upon merely as ingenious conjectures, to account for the omission of these names from the tablet of Abydos. But there is nothing to induce us to believe that the Egyptians, any more than ourselves, excluded females from the succession; on the contrary, Manetho expressly mentions two female sovereigns in this very dynasty. If they ruled, no reason appears for their names not being recorded. He also accounts for the variations between the names as given by him from the hieroglyphics, and those of Manetho, by suggesting that possibly, as in the case of Chebron, the prenomen or title was in some instances given by Manetho, and in others the true or common name; but as no examples are adduced of the agreement of these prenomens (*i.e.* the names con-

tained in the first ovals) with the names in Manetho; this also must be regarded merely as conjecture.

To sum up the results of this comparison, we have in the list of Champollion but *Three* names, which absolutely agree with Manetho, and *Two* others which partly agree, being a total of *Five*. In Rosellini, *Three* names agree, and *One* approximates, giving a total of *Four*; both of these being out of *Fourteen* names.

But upon examining the construction of one of these, viz. that of Hor, or Horus, the ninth in Manetho's list, I find strong reasons to doubt that such is the meaning of the hieroglyphics forming the name, even allowing the correctness of the Phonetic alphabet. The ovals assigned to this monarch are given (Pl. 2. Fig. 25.,) and are copied from a monument in the British Museum. Taking the second oval, which, according to Champollion, contains the name, and applying the Phonetic letters, as given by Wilkinson, I find it composed of the representatives of A. M. N. M. A. N. M. K. How the word Horus, or Hor, is to be formed of these letters, I am wholly at a loss to conjecture. Mr. Wilkinson appears to have perceived this difficulty, for he, with far more consistency, calls the possessor of this oval, Amun-men, and not Horus as read by Champollion. But it may be, that the bird, which is the fifth hieroglyphic in this oval, and which is elsewhere considered as expressing a vowel sound, is in this place to be looked upon as the emblematical representation of the god Horus. We

must here, then, even upon the author's own principles, give up the Phonetic for the representative system, merely, as it should seem, because it answers his purpose to do so—a very convenient method of getting over a difficulty. This is one instance, out of very many I could mention, of the exceedingly loose and unsatisfactory manner in which names are made out by Champollion. In some, we must take the first hieroglyphics in the oval; in others, as in the present instance, one or more of the middle ones; while others again, as in the name of Sheshonk, require the last characters to be employed, in constructing the name. There must, therefore, exist considerable uncertainty as to the correctness of the rendering of this name Horus, and it consequently reduces the number of the names which agree to *Four*, in the one instance, and to *Three* in the other, out of *Fourteen*, as before-mentioned.

In Mr. Wilkinson's series *Four* names agree out of *Fifteen*; and upon comparing these lists with the tablet of Abydos, the former two present a redundancy of *Three* names; and the latter not only assigns a different set of ovals to the respective monarchs, but also exhibits a redundancy of *Two*, even allowing his reasoning with regard to the identity of Amosis and Chebron to be correct. Surely this is any thing but satisfactory or conclusive, and must be considered as absolutely insufficient to establish the identity of these lists with the documents in question. It appears to me, that we must of necessity come to one of the following conclusions:

First, That the list of names of the eighteenth dynasty, as given by Manetho, is far from correct, the major part differing materially from those found upon existing monuments. This may, however, be accounted for by the supposition, that the Egyptian monarchs had many names, one of which was recorded by Manetho, while others were sculptured on the monuments ; but in the absence of all evidence from genuine records, this is merely conjectural ; or Secondly, That on the tablet of Abydos, and upon similar monuments, the ancient Egyptians gave the names of such monarchs only as they thought proper, and invariably omitted the female sovereigns. The necessary consequence of this, is, that such monuments can be worth little or nothing as chronological documents ; or Lastly, which I maintain to be the correct supposition, That as the tablet of Abydos agrees neither with the list of Manetho, nor with the hieroglyphical lists of Champollion, Rosellini, and Wilkinson, the names in the ovals upon that monument are not those of the princes of the eighteenth dynasty of Manetho ; and it is but natural to infer, that the principles of the theory of interpretation, as proposed by Champollion and his followers, must be incorrect, (at least as far as regards these more ancient names) inasmuch as they have led to conclusions which existing monuments tend to disprove rather than to corroborate.

The following note in Manetho appears to have been the primary reason for supposing that the names in his eighteenth dynasty were identical with

those on the tablet of Abydos. Speaking of Amenophis, the eighth monarch of that dynasty, he says, ΟΥΤΟΣ ΕΣΤΙΝ Ο ΜΕΜΝΩΝ ΕΙΝΑΙ ΝΟΜΙΖΟΜΕΝΟΣ ΚΑΙ ΦΘΕΓΓΟΜΕΝΟΣ ΛΙΘΟΣ. The verb νομίζω is here evidently used by Manetho as implying doubt; and this passage has therefore been rendered by different translators by words expressive of such doubt. Thus, we have in the Latin version of Eusebius, by Hieronymus, "*Hic est Amenophis seu Amenoptes quem quidam Memnonem putant, lapidem loquentem,*" &c. Rosellini also, gives us as the translation of this passage, "*Che fu giudicate esser Memnone pietra parlante;*" and Cory, in his ancient fragments, renders it, "He is supposed to be Memnon, to whom the musical statue is erected." Manetho himself, then, by no means asserts positively that these monarchs were identical. But the name, Phamenoph, found in one of the inscriptions upon the celebrated sounding statue of Memnon, clearly points out Amenoph as one of his names, or titles; and as the oval upon that statue exists also upon the tablet of Abydos, it appears but reasonable to suppose, that the latter is a record containing the names of the eighteenth dynasty: and had there been any thing like a satisfactory agreement between these names, there would have been an end to the question as to their identity; but although apparently succeeding in a few, no ingenuity whatever could produce (as my table clearly shews) even an approximation in the majority of instances; and it was found absolutely impossible to make hieroglyphics which formed names, such as Thoutmosis, Tmauh-

mot, or Ousirei, express the sounds Chebron, Acherres, or Chebres, these being the names with which the former ones ought to correspond: nor could the ovals, which were deficient in the tablet of Abydos, be supplied upon that monument by any means whatever; and yet it appears to me, that these things were absolutely necessary to be done, before the identity of these several documents could be considered as established in a satisfactory manner. In concluding this long digression, I may once more be allowed to express my opinion, that this injudicious attempt at forcing the names in the ovals upon the tablet of Abydos into an agreement with the eighteenth dynasty of Manetho, has only added to the obscurity and confusion already existing respecting the early Egyptian history, and its evident failure certainly forms one of the strongest proofs of the fallacy of a system of interpretation which could allow such false conclusions.

To return to Manetho. Amenophis is by no means an uncommon name in his dynasties; and the doubt expressed by him may not have been as to whether or not the name of Amenoph was Memnon, but as to whether *that* Amenophis was the monarch known also by the name of Memnon. My researches lead me most decidedly to adopt this latter as the true meaning of the historian; and I trust I shall, in the course of this work, prove in a satisfactory manner the correctness of the application of the name Amenoph to that monarch; to whom I have assigned the name of Memnon, although be-

longing to a period long subsequent to that in which the eighteenth dynasty of Manetho is supposed to have flourished.

I now proceed to the consideration of the second class of ovals, *i. e.* those with the circle and goose over them. I have before stated my conviction, that these in the older Egyptian names are to be considered as containing titular appellations only. One of the most common characters in these ovals is the representation of a feather, (Pl. 2. Fig. 11). A large feather is seen in many places in the claws of the sacred vulture, represented hovering over the hero of the action, evidently as an emblem of protection or victory. In Hebrew נצה *notzah*, is a feather; near to which in sound we have נצר *natzar*, to protect, keep, preserve; whence is derived נצר *notzar*, a preserver, protector, keeper. We also find נצה *natzakh*, to overcome, conquer; whence is derived נצה *netzakh*, eternity, or eternal. This hieroglyphic then should imply protection, preservation, victory, power, eternity, or the eternal; and also a protector, preserver, conqueror, &c. In Hebrew doubling a word gives its meaning with greater force and certainty; and this character being often found doubled, (Fig. 11. *a.*) it appears probable, that it means eternal when so represented. There are many places where one or other of these significations may be used: its most usual import, however, is, protection, or preservation.

This hieroglyphic is found combined with the name assigned to Ammon, (Fig. 12.); and the

group thus formed, is one of the most common assemblages of characters. The whole may be read, "the protector, or the preserver, Ammon." This group is also found in many places, where it appears to refer to the office of that divinity, rather than to Ammon himself. For the sake of uniformity, I shall defer the investigation of the meaning and application of these characters, until I treat of the mythology of Egypt, at present merely considering them as implying "the protector, or preserver Ammon."

Another very common combination is represented (Fig. 13.) The circle has already been shewn to signify "son, or prince ;" and therefore, requires no further explanation. The other characters were considered by Dr. Young as implying the word "river," and, without the indented line, to be the symbol of the God Nilus ; and I feel much pleasure in being able to adduce a testimony in favour of the general truth of his supposition. It required much attention to discover an object whose general outline or form would approximate to the hieroglyphic in question. The feet of one of the statues in the Egyptian Room in the British Museum, (No. 26.) has sandals, whose fastenings very closely resemble it; and upon comparing their form with various representations of the same objects, both in painting and sculpture, all were found, more or less, to agree with the hieroglyphics now under consideration. A model of card was also carefully constructed, representing the fastening of the sandal ; and the outline

marked, which was found to agree in the most minute particular with the upper character of this combination. The representation given in (Pl. 2. Fig. 13. *a.*) was traced from this model by means of the Camera Lucida, and its exact resemblance to the character now under consideration, must preclude all doubt as to the object it is intended to represent.

In Hebrew נעל *naol*, is a shoe, sandal, or the fastening of the same ; near to this in sound we find נהל *nehal*, to lead, guide, not as a warrior, but as a shepherd. Applied to a prince, this word would denote a mild and beneficent sovereign ruling his people with clemency and moderation. Its meaning, when applied to the Nile, would possibly point it out as the chief source of that fertility and plenty which resulted to Egypt from the periodical overflow of the river ; and we may therefore consider the word Nile as an epithet implying its superiority (in that sense) to all other streams, which epithet in the course of years superseded the original name, by which that river was designated. We have also נחל *nahhal*, which although originally meaning a torrent, or casual stream running through a valley, also occurs in many places, (particularly in 48th chapter of Ezekiel) as implying a great and permanent river : I therefore feel justified in considering this hieroglyphic as one of those used to express the river Nile, implying its being the chief of fertilizing streams. With the circle and indented line, it reads, “ the son or prince of the chief, or Nile

river," a very probable title of the ancient kings of Egypt. The whole is a combination of very frequent occurrence, both in the ovals and in various other places.

Another common hieroglyphic (Fig. 14.) in these ovals, is one which appears to be the representation of the base, or support, upon which a statue was placed, in order to convey it from place to place in the religious or other procession. It may be seen thus employed in many of the plates of the great French work upon Egypt, as well as in many other places where statues occur with supports, closely resembling this figure, (Fig. 14. *a*.) In Hebrew אֲדָן *aden*, is a base, pedestal; and from the same root is derived אֲדֹן *adon*, Lord. We may therefore consider this as representing that title, answering to the Hebrew word אֲדֹנָי *adonai*.

The hieroglyphics (Pl. 2. Fig. 15.) evidently represent branches of trees; Hebrew פֹּאֲרָה *puarah*, from פֹּאֵר *piar*, to adorn, beautify, make glorious: פֶּאֶר *peer* from the same root signifies a crown or ornament; and other words derived from it, imply glory, splendor, beauty, &c.; whence we may conclude the meaning of this character to relate to glory, splendor, beauty, and the like. It is a character of common occurrence in the ovals of females, in which it may naturally be considered as implying, "the beautiful." When applied to males, it may be rendered "the glorious." Another word for branches of trees is עֵפָה *apah*; and closely resembling this in sound is יֵפָה *iapah*, to be beauti-

ful; also יפע *iapa*, “to shine,” “be glorious,” giving precisely analogous ideas.

A hook or curved line (Pl. 2. Fig. 16.) is also very common. A hook in Hebrew is חוה *hhoahh*. Near to this חכם *hhakam*, a wise man, to be wise, &c.; also חכמה *hhakamah* (wisdom). This may therefore be rendered “the wise.”

Another character (Fig. 17.) appears to represent a twisted band or fillet. גרל *gaddel* in Chaldee is to twist; and twisted bands or fillets are called גדלים *gedelim*; גדל *gadol*, “great,” “mighty,” approaches very nearly to this in sound. I have therefore no hesitation in assigning that signification to this hieroglyphic.

There is a common ending to inscriptions (Fig. 17. *a*.) in which the circle occurs between two of these characters, which I should thence render “the mighty prince,” or “king.”

These hieroglyphics enter very commonly into the composition of the second ovals, and therefore afford some insight into the probable construction of the inscriptions contained in them. Thus the second oval (Fig. 18.) of the prince, whose name I render Choma Phtha, or Amenophthis, (Fig. 1.) contains the hieroglyphical representation of the God Thoth; combined with two of those now explained with the circle and bird, this reads, “the prince having the titles of Thoth, the glorious, and wise.”

In like manner, the second oval (Fig. 19.) of the king, whose first I read Shesachom, gives “the

beloved of the great Phtha and (a divinity possibly Anubis) the eternal Lord.” Another second oval (Fig. 19. *a.*) of the same monarch, that which is most commonly used in his tomb, reads, “the beloved of the great Osiris, the eternal Lord of the river.” The characters I render beloved, occur in that sense in the oval of Ptolemy on the Rosetta Stone: they consist of a square and a semicircle. (Fig. 19. *b.*) The square appears to be the representation of a block of stone; Heb. אבן *aben*, the first syllable of which, with the definite article ה *ha* (one of the significations I have assigned to the semicircle which is seen beneath the square block) will give האב *haab*, very closely approximating to אהב *ahab*, “to love.”

These titular hieroglyphics are not however confined exclusively to the second ovals, although from their expressing titles they more properly belong to them: on the contrary, some of them are frequently met with in the first ones; and examples occur not only of no second oval appearing, but also of the name, titles, and even other parts of the inscription being included in one long oval. In these the characters, which usually occupy separate ovals, are to be distinguished with the utmost facility, in consequence of their having the usual characteristic hieroglyphics prefixed, which, with the names and a number of titles and phrases, both before and after them, are all included in the same oval. Examples of this kind from two of the tablets purchased by the British Museum, at the sale of the late Mr. Salt's

collection, are given (Pl. 3. Figs. 2 and 3.) These titles may however be very readily distinguished from the hieroglyphics forming the name, even when they occur in examples less distinctly marked than those just mentioned: the name, as I have already remarked, consisting but rarely of more than three characters, of which the circle giving the initial sound *si*, or *she*, is most usually one. I may indeed say, that in the names of ruling princes it is invariably found; as if it does not occur in a separate form, it enters into the composition of the first hieroglyphic. A striking example of this is found in a painted tablet in the British Museum: two large ovals are represented with the figures arranged as in (Pl. 2. Fig. 20.), by the side of these are three smaller ones (Fig 20. *a*, *b*, *c*,) presenting precisely the same combinations, with the exception of the circle or disc being substituted for the personal representation of the God Horus, to whom that hieroglyphic will shortly be shewn to apply. Another example will be found in the long ovals from the tablets in the British Museum before alluded to.

That the composition of the names and titles of the ancient monarchs of Egypt, as given in the ovals, is of the nature now described, is evident from the recurrence of ovals without doubt belonging to the same monarch, with more or fewer of the titular hieroglyphics in the first oval. Thus the name of the prince, by whom the tablet of Abydos appears to have been erected, first appears in that document as in (Fig. 21. *a*.); and the first oval is repeated in

the lower line with the addition of “Prince of the Nile,” (Fig. 21. *b.*) His most common second oval, designates him as “the protector Ammon, Lord, Horus, the glorious and wise.” The prince is considered as a Ramesses or Rhamses by Champollion; and he finds several other, having the first three characters in the first ovals alike, with slight variations in the second ovals, and who are consequently considered by him as so many separate persons: but a careful investigation of a number of monuments, upon which these combinations are found, has led me to the conclusion, that there are but two princes to whom this first oval belongs, and whose names may be very readily distinguished from each other, by the title which immediately follows the name in their first ovals. The earliest of these princes has, as before-mentioned, the title of “Prince of the Nile,” immediately after the three characters which form the name. The other has not only a very different second oval, but is also to be distinguished by his having the titles of “Lord, the protector Ammon,” in like manner immediately following the name (Fig. 22.): and these distinctions are constant, as I have not in a single instance found the first name, characterized as I have stated, combined with the second oval of the other name, or the second name attached to the titles of the first.

I may also observe, that although many variations occur in the second ovals of both of these monarchs, yet these are in the majority of instances more apparent than real; and there is so close a resemblance

in the general composition of each, that those belonging to the one cannot easily be mistaken for those of the other.

I cannot conclude my remarks upon the ovals of the more ancient monarchs of Egypt, without offering a few observations as to what appears to me to have been the etiquette of their application to individuals, which observations are the result of an attentive examination of a great variety of monuments and inscriptions. The ovals seem to have been an appendage to the names of sovereigns and persons of the royal family exclusively. The ruling sovereigns, whether male or female, are distinguished by their having the two ovals; whereas the other branches of the royal family have but one. Their first oval has the circle as its first hieroglyphic, females being distinguished by the semicircle, which is the ordinary sign of the feminine, being used in some part of the inscription in that oval. Thus in the cases of Shishak and Amenses, the one a male, the other a female sovereign, we find each has two ovals, with the circle as the first character in the first one; the female being distinguished by the semicircle following the name (Pl. 2. Fig. 23.) In those representations (which are not uncommon,) in which the reigning monarch is depicted accompanied by a female, who may be considered as his wife, the latter has no second oval, and her oval commences with a character which appears to represent the moon, (Pl. 2. Fig. 27.) and this is the more probable, as the circle is one of the

symbols of Horus, or the sun. A tablet in the British Museum presents us with a monarch and his queen distinguished by their respective ovals: his with a second one, and with the usual character as the first hieroglyphic; her's without any second oval, and the character now noticed as the first one, (Pl. 2. Fig. 24.) Hence we may conclude, that the queen, the wife of the reigning monarch, was not entitled to a second oval, and was distinguished also by a peculiar symbol as the first character of her name.

The ovals of princes and princesses of the blood royal were without any distinguishing first character, or second oval, and known only to belong to males or females by the appearance of the female sign, either in the name itself, or in the combinations immediately preceding it, in those of the latter, which is wanting in those of the former.

We may now proceed to examine whether this method of analysis will apply to the name Ptolemy, as found on the Rosetta stone. On that monument, the name and titular hieroglyphics are inclosed in one oval, (Pl. 3. Fig. 1.), which, having the reed and bee before it, is consequently a first one; and the titles being included in it, may possibly account for the absence of the second oval.

The first two characters do not appear to be part of the name, and their repetition in a subsequent part of the oval, as well as the reasons before stated, lead to the conclusion, that they mean "the beloved." —The next character, is the representation of a young or rising plant. In Hebrew שָׁטָל *shatal*, is,

“to plant,” whence is derived שתילים *shatillim*, “young or growing plants.” We may, therefore, consider this hieroglyphic as representing *shatal* or *shatol*. The lion, in Hebrew, is לבא *labo*, whence we may look upon this as the representative of the sound *la*. The next character is considered by Dr. Young as having some reference to, *place*, Hebrew מקם *makom*, Coptic ⲙⲁ *ma*. I have not been able hitherto to identify this hieroglyphic as the representation of any known object: considering it, however, as *ma*, and collecting these syllables, we obtain *Shatolama*. We must here bear in mind that Πτολεμαῖος was a word of foreign origin, and consequently required some skill in its adaptation to the hieroglyphical language, so as to preserve the general analogy with names of monarchs regularly formed from that language, of which I have already shewn the conditions to be, that they should be expressed in three characters, the circle, answering to *si* or *she*, being always one. This they appear to have effected, by applying the simple general principles now explained, viz. that of substituting objects having similar sounds in the sacred language for the syllables in the invariable part or root πτολεμα of the name required; and we not only find the sound of the initial *si* or *she* preserved in *shatol*, but also its figure shewn as forming part of the hieroglyphic by which that word is expressed.

The remaining hieroglyphics read, the two feathers, “the mighty,” or “the eternal;” the hook, “the wise,” or “powerful.” The next group ap-

pears to imply “ever living.” The first two characters repeated, “the beloved;” the twisted fillet, “of the Great;” the plough, “Phtha;” the two feathers “the eternal.” In another inscription, the name is expressed with a variation in the character for *ma*; but the character here employed is one which is considered as the representation of the goddess *Maut*, giving *ma* as before.*

* Since the above was written, an examination of the names of Cleopatra and Berenice has led to conclusions differing in some particulars from this method of forming the name, which are however (if possible) still more in accordance with the general principles I am endeavouring to establish. The name, Cleopatra, is (as all ancient names appear to have been) a significant compound, formed of *κλεος* “glory,” and *πατρα*, which signifies “a family;” but in composition frequently implies “a father.” Hence the word Cleopatra may be considered as signifying “the glory of the father.” Now the hieroglyphical name of Cleopatra (Pl. 3. Fig. 1. *a*.) begins with an object which appears to be the representation of an angle; and in Hebrew פֶּאֶה *peah*, is an angle or corner and פֶּאֶר *peer*, is to “render glorious,” also “glory.” This hieroglyphic is followed by a lion, which is also one of the characters in the name of Ptolemy, on the Rosetta stone, and elsewhere. We may, therefore, reasonably conclude, that the lion is the representative (at least in this instance) of that name, and consequently, that the angle and lion combined, signify “the glory of Ptolemy, or the father.”

The name Πτολεμαϊος is also significant, being evidently derived from πολεμος “war;” and consequently implies, the valiant or warlike one. In Hebrew אֶרָא *ara*, has this signification, and אֶרִי *ari*, and אֶרִיָּה *ariah*, as before shewn, signify a lion.

Here then we trace the connection between the meaning of the name Ptolemy, and that of the symbol by which it was represented.” Still, however, it does not directly imply “a father,” which signification is required by the name Cleopatra; but on reference to the Coptic, I find a warrior or valiant man is ϩⲉⲩⲙⲓⲥ *refmisi*, which word also signifies a parent or father; and this appears to supply the link which was wanting, to connect this signification of the lion (*i.e.* the valiant one) with that of a father.

Having thus shewn the application of the proposed method of analysis to some of the ovals of the ancient kings of Egypt, it remains to examine whether the names or ordinary emblems of the divinities present any further coincidences. I have already shewn that the hieroglyphical names of Isis and of Ammon are formed in accordance with this system ; and I will now proceed to apply it to the investigation of the meaning of certain emblems in the ordinary representation of Osiris, (Pl. 3. Fig. 4.) He is most commonly depicted with a kind of hook in one hand, and an instrument resembling a whip or scourge in the other. A whip or scourge in Hebrew is שוט *shoth*, the first syllable of which has an exceedingly near resemblance in sound to שטף *shathaf*, “to inundate:” whence is derived שטף *shethef*, an inundation, or overflowing. From this, it would seem that this figure is an emblem of the inundation of the Nile ; and the hook in the other hand implies, the wisdom, or possibly the power employed in producing it.

These emblems, thus explained, verify the state-

It should therefore seem, that the Egyptian priests at the accession of the Ptolemies, observing the coincidence between the usual meaning of the name Ptolemy, when translated into the vernacular tongue, and “a father,” expressed that name by a hieroglyphic which gave the common idea, and also attached to it the signification of a parent or father. This is a circumstance not at all unlikely to have occurred in that stage of Egyptian symbolical literature, as about this time the simplicity with which the ancient names were represented, appears to have given place to those more complicated and artificial compounds, by which the later appellations were expressed.

ments of Plutarch and Heliodorus, that Osiris represented the Nile; or rather, shew that he was the Nile, and its inundation personified, the scourge representing the latter, and the hook the power by which it was occasioned. This receives further corroboration from the circumstance of Osiris being frequently represented of a blue colour; this colour being that used by the ancient Egyptians in their representations of water in the papyri, &c. I may also add, that blue in Arabic is نيل *nil*. Considering Osiris then as the Nile, and consequently as the source of the fertility of Egypt, he would naturally represent the male power of Nature, by which all things are generated, and would thus be identified with Bacchus and Pan, who are also personifications of that power, and who are said by Herodotus, Diodorus, and Plutarch to be the same as Osiris. He is also said by Plutarch to be the same as the dog-star, which from its rising heliacally at the commencement of the inundation, was looked upon as its foreteller; and it is remarkable, that the name Sothis by which the Egyptians designated that star, is also to be derived from שטף *shathaf*, “to inundate;” and this being likewise the name of the whip, or emblem of the inundation, in the hand of Osiris, may have occasioned the dog-star and that divinity to have been confounded together.

I may here observe, that one of the divinities of the Egyptians had the name of Anubis, and was represented by a figure with a dog’s head. This name Anubis, is evidently derived from נבה *nabah*,

to bark, which, with the definite article ה *ha*, gives הנבת *hanabah*, “the barker,” clearly pointing him out as indicating the approach of some person or event; and hence the divinity, who was supposed to announce, or warn the people of, the approach of the inundation, was very appropriately represented with the head of a dog. This word הנבת *hanabah*, agrees also very closely with הנבי *hanabi*, “the prophet, or “foreteller,” which I doubt not was the original meaning intended to be expressed, and which the Egyptians, in accordance with the principles upon which they formed their hieroglyphics, personified by an animal, having a name or attribute whose sound nearly agreed with that of the idea required. The scourge is also carried by Horus, and by other divinities, but by none so constantly as by Osiris.

As Osiris was considered as a personification of the male, so Isis was that of the female, or producing power, and consequently would also be a type of that which is produced; and as the effect of the inundation was to cause fertility, so Isis would be considered as the personification of that fertility. These male and female deities are strictly in accordance with the principles of Hindoo mythology, most of the numerous divinities in that system having a wife or female power attached to them, representing the energy of the male, or more correctly speaking, being a personification of the effects produced.

From these considerations, it is easy to see why Isis was, according to Herodotus, the same as Δημητηρ

or Ceres, who was also a representation of abundance or fertility. This is also the opinion of Diodorus and Apuleius; and by Servius, Macrobius, and Heliodorus, she is said to be the earth, or origin of things. She may, therefore, be considered as the personification of the beneficial effects of the inundation, that is, of the land of Egypt, fertilized by the regular return of the inundations of the Nile. This is confirmed in a singular manner by the hieroglyphical name of Osiris, an eye and a throne, the usual character for Isis (Pl. 3. Fig. 4. *a.* 1.) The eye in Hebrew is עין *ain*, Arabic عين *ain*, both of which words also signify a fountain or spring. Considering Isis then as the fertility of Egypt personified, the name would signify the “fountain, or source of fertility,” strictly and emphatically implying the precise effects of that beneficial overflow of which the river was and is still the source. The name Osiris appears to be derived from שור *soor* or *shoor*, to rule, to be chief, whence is derived שר *sar*, a prince or chief, which, with the definite article ה *ha*, would read *hasar*, the chief, implying his superiority to other divinities, and also that the river was the chief of rivers. Isis, in like manner, is to be derived from אשה *Ishah*, a woman, or wife, an appellation perfectly applicable to her as the female power of nature, and also as the wife of Osiris, the producer of those benefits, of which the inundation was the great first cause.

The hieroglyphical name and emblems of Osiris having thus been shewn to be strictly significant of his peculiar character, or rather of that particular

natural object, whose effects were personified and deified under that name, we may reasonably conclude from analogy, that the hieroglyphics representing the names of other divinities should, in like manner, have a relation to their respective offices in the mythology of ancient Egypt. Thus, upon applying these principles to the investigation of the name of Horus, or Hor, who is identical with the Apollo of the Greeks, it evidently appears to be derived from the Hebrew אור *aor*, or *or*, light, fire; also, to illuminate.

Words of similar sound or combinations having an initial syllable of like sound are common in Arabic, expressive of similar ideas. Thus we have ار *irr*, fire; حار *harr*, warm, sultry; حر *harr*, heat; حرق *hark*, burning, fire; هر *hur*, drying; ورغ *warg*, light; also نار *nur*, fire. In Persian هر *hur* is the sun. All these words, with many others, which for the sake of brevity I omit, are evidently derived from the common source אור, *or*, fire, light. In the book of Job, chap. xxxi ver. 26, we find this word אור, *or*, applied to the sun; and in the following verse, an evident allusion is made to the worship of that luminary, as well as to that of the moon. His words are, “if I beheld (אור, *or*,) the sun when it shined, or the moon walking in brightness, and my heart had been secretly enticed, or my mouth had kissed my hand,” &c. Here, then, we have a proof that in early ages, *Or* was one of the names of the sun; and we may also infer, that divine honours were paid to it under that name. Hor or Horus then is

one of the personifications (for there are several) of the influence of the solar light and heat; and it now remains to find hieroglyphics whose sound will correspond with the name now under consideration. These solar deities are usually represented with the head of a hawk. Thus, in the procession at Dendera, several of these hawk-headed divinities appear, all of whom are designated in the accompanying inscriptions by a hawk, with slight differences in the immediately preceding or succeeding hieroglyphics, (vide Burton's *Excerpta Hierog.* Pls. 18, 21, 24, 26.) One of these is found in many places with an ornament upon his head, composed of the circle and a serpent with an inflated neck, or as it is usually called, a basilisk.

He is thus represented in several tablets in the British Museum, from one of which the figure (Pl. 3. Fig. 5.) is taken: and in the accompanying inscriptions a hawk crowned with the same emblems occurs, evidently referring to the principal figure on the tablets. The serpent or basilisk, in Coptic, is called ⲟⲩⲣⲟ *ouro*; and in Arabic, the words حريش *harish*, and ارقش *arkash*, are applied to serpents, which words are evidently combinations of حر *har*, and ار *irr*, fire, light. I cannot therefore hesitate in considering this serpent as the representative of this sound, and that it is consequently the hieroglyphical emblem of Hor or Horus, the deified personification of the solar light and heat; with the circle, it reads *sior*, or *sheor*, signifying the prince of light; which appellation is strictly

applicable to the deified luminary of the day. It may also be read “son of light:” and the latter shews the propriety of the term, “son of the sun,” by which this combination has been rendered by other writers upon this subject, as well as of the meaning “son,” of which Dr. Young, whose ability and penetration can never be too much admired, and whose loss must be equally lamented, considered it as the emblem.

But this name *sior*, or *sheor*, and its variations *sur* and *shur*, are not confined to Egypt exclusively, as applied to the sun. Traces of them are to be found in various and distant eastern nations. Thus, one of the solar divinities among the Hindoos has the name Surya; and I may also add, that they call the worshippers of fire by the name of Sauras, which we may consider as implying the votaries of the Lord of light.

The worship of the serpent appears to have been at an early period almost universal; which we may account for, by considering that reptile as the earliest type of the solar influence, which in later times gave place to other emblems, possibly on account of its venomous properties, which rendered it an enemy to mankind, and consequently an unfit representation of a being from whom it was supposed all good proceeded.

Hence the substitution of the bull as a solar emblem, whose name in Hebrew is שׁוֹר *shor*, and in Arabic ثور *tsawr*, or *sawr*, giving us once more the identical *sheor* or *sior*, “the prince of light,”

typified by an animal whose race has always been of the utmost benefit to mankind; and thus in other respects, as well as in name, very aptly shadowing forth that beneficent luminary whence all good was supposed to emanate. This is corroborated by the name given to the sacred or deified bullock in Egypt, viz. Apis, which appears to be derived from *יפה* *japah*; “bright, glorious;” or from *פאר* *peer*, “to adorn, make glorious,” whence proceed many words signifying glorious, or glory. We obtain a further corroboration from the hieroglyphical name of Apis (Pl. 3. Fig. 6) which is the evident representation of an angle or corner, with the square block beneath, or on one side. An angle, or corner, in Hebrew, is *פאה* *peah*, closely approximating in sound to the before-mentioned word *פאר* *peer*, “glorious, or glory.” And if we consider the square block as representing the sound *ab*, as before explained, we obtain Abpeah, signifying, the “father of glory” (whence Apis is without difficulty to be derived,) clearly identifying him as one of the types of the sun.

May we not from this trace the origin of the veneration paid to animals of this kind, in various parts of the world.

In India, the cow to this day is a sacred animal, and is designated as “the daughter of Surabhi” (a name given to a celebrated cow in their mythology) “sprung from the sun.” Sura being one of the names of the sun, corresponding in sound with our *sior*, “prince of light.”

An early voyager informs us, that there existed in a temple at Japan, the representation of an Egg of brass, resting upon certain rocky substances, which egg a Bull was endeavouring to break with his horns; the whole appearing to be supported by water. The legend of the Japanese respecting this, is stated thus, “the world was formerly inclosed in a brazen egg, floating upon the waters, and the moon by its influence drew up some of the bottom, which growing together became mud and stones, on which the egg lay. The bull finding it, attacked the egg with his horns and broke it, when all created things came forth.” What is this but a figurative or hieroglyphical representation of the sun’s rays typified by the horns of the bull, (קרן *keren*, a horn, Hebrew, whence is derived קרן *karan*, to shine, emit rays,) striking upon the earth, and by their influence producing all animated beings. In the Grecian and Roman mythology, the bull was the emblem of Dionysius, or Bacchus, who was considered of Indian origin, and who appears to have been not only the God of wine, but also a personification of the influence of the sun. These attributes appear to connect him with the Hindoo Goddess of wine, Sura Devi, whose name Sura, as before observed, is one of the appellations of the sun. Serpents also were typical of Bacchus, or of the mystic rites performed in his honour: and I may observe, that Deonaush, the name in Sanscrit, whence Dionysius is supposed to be derived, very closely resembles in sound די נחש *di nahhash*, “the

omnipotent serpent," thus giving another reference to that reptile as a personification of the solar light and heat. In Arabia, Bacchus was worshipped under the name of Urotalt (vide Herodotus, Lib. 3. Cap. 8.) which name has for its initial syllable *ur*, fire, light; and there is reason to believe that his representative was a bull, many of whose names in Arabic, as *اَرَاح* *arakh*, *اَرَكَ* *ark*, also give us the same syllable *اَر* *irr*, fire, as their initial sound.

But to return to Egypt. Horus is frequently represented with the scourge and hook, the attributes of Osiris, the personification of the river. The name of the river of Mitzraim, or Egypt, as given in the Pentateuch, is usually *יֶאֱר* *yeor*, which name (as the rabbinical commentators inform us) is in strict propriety applied to those streams of water which are indebted to the industry of man for their formation; and they add, that the Nile is so called because it is diffused by innumerable streams or canals over the whole land of Egypt. If to this word we add the title *si* (prince or lord) we obtain *siyeor*, very closely resembling *Sior*, the name of this divinity as before shewn. This affords an explanation of the reason why Horus, or the sun, was considered as the son of Osiris, or the river, a combination clearly resulting from the coincidence in sound between *sior*, "the prince of light," and *siyeor*, "the son of the river:" and as the other meaning of the word *si*, is "prince," he would also appear as the ruler of the waters, and therefore be invested with the attributes of Osiris; and hence

also we perceive the propriety of the word *Sihhor*, or *Sihor*, as one of the names of the river of Egypt, which word is found in several places in the Hebrew scriptures, evidently applied to that river which is described by the term יַאֲרֹךְ *yeor* in the Pentateuch. It is also probable, that the name *Siris*, by which the Nile was called by the Ethiopians: is derived from this appellation.

The hieroglyphical emblem explained as *sior*, is an example of a compound of two hieroglyphics; and instances of similar combinations are by no means uncommon. I shall proceed to explain one, which from its evident connection with the solar divinities, will be in its proper place here. In this, we have the circle and serpent, or serpents; (a second being added possibly for the sake of uniformity, as but one is often found) to which wings are added (Pl. 3. Fig. 7.) These wings being formed of feathers (whose meaning I have already shewn) they become fit emblems of protection or preservation. In Hebrew a wing is כַּנֵּף *kanef*; but although words having this sound implying protection, are not to be found in Hebrew, many exist in Arabic as كَنْف *kanaf*, protection, shade; كَنْيْف *kanif*, a shield, or covering; كَى *kan*, covering, preserving. Hence the wings become a highly significant emblem of the Agatho Demon, the good, protecting, or preserving divinity of Egypt, who was known by the name of *Kneef*, a designation evidently derived from this word כַּנֵּף *kanef*. With the circle and serpent they form a combination, which signifies

“ the prince of light, the protector or preserver,” being another personification of the great solar divinity under a different character. The connection of Kneef, or the Agatho Demon, with the sun, is well elucidated by his description as given by Eusebius. He states him to have been considered as the immortal and unbegotten one, from whom Phtha or the earth was produced ; and that he was represented as a serpent with a hawk’s head, whose eyes when open diffused a brilliant light, but darkness ensued when they were closed. The serpent and hawk being solar emblems, we are thus led to consider the sun as having been looked upon by the ancient Egyptians as the visible representation (under this name Kneef) of the Great First Cause, extending his protection (typified by the wings) to all created beings. There is, however, another combination, which appears to be a variation of the one just considered, and belonging equally to the protecting divinity. In this, the circle assumes the form of a globe, winged as before, and the serpent frequently disappears. This emblem is very commonly found over the doors of the Egyptian temples. From an attentive consideration of a variety of monuments upon which these hieroglyphics occur, and which are by no means confined to Egypt, similar emblems being found upon the monuments of ancient Persia, I am convinced that originally the protecting or preserving power was typified by a winged circle entwined with serpents ; but that in course of time a globe

was substituted for the last two emblems, and which I will now endeavour to shew has the same signification.

It appears, from the researches of Mr. Bryant, that the ancient name of the serpent, worshipped in the land of Canaan, was *aub* or *ub*. In Persian اوب *aub*, is a large serpent, and هاب *hab*, in Arabic, has the same meaning.

Horus Apollo informs us, that the Egyptian name of the serpent, described in his first hieroglyphic, (which is evidently the one with the inflated neck) was *ubæus*. In Hebrew the word אויב *aub*, is applied to one having a familiar spirit, also to those skins or vessels in which wine and other liquids were kept, which were so called from their tumid or swelled appearance.

In Arabic many words commencing with a similar sound convey the same ideas of tumidity or roundness, such as حبط *habt*, swelling; حباب *habab*, a bubble of water; حبة *habbah*, a coin; حبنطي *habanta*, corpulent.

From these examples, we may see the propriety of the application of this term to the serpent with the tumid or inflated neck, and also to a ball or round object, such as the globe now under consideration. Looking upon this globe, therefore, as the representation of the sound *ob*, and taking it in connection with the wings, *kanef*, we obtain *kanefob*, or *knefob*, giving the constituent sounds of Knubis, another name by which the good demon of Egypt was designated; and as the serpent bears the same

name *ob* as the globe, and is an emblem of the sun, we arrive at the same signification for this combination as the former one, viz. “the sun, the protector.” Here then we find one emblem substituted for another, having the same meaning, possibly as being more concise or as better adapted to the purpose of concealment, the original object of all the hieroglyphics.

This explanation of the globe or circle, and wings, as the emblems of the protecting or preserving power, affords a solution of the meaning of the feathered globe or circle, (Fig. 7. *a.*) which is frequently found making part of the head-dress of various of the divinities. Thus Ammon, as indicated by the inscriptions accompanying the representation, is frequently exhibited wearing a head-dress of this description.

Among the Hindoos it is common for the votaries of one divinity to invest the particular object of their adoration with the attributes of the divinities worshipped by the other sects. Thus, we find Siva, the destroying power, invested with the attributes both of Bramha, the creative, and Vishnu, the preserving power. In like manner, the Egyptian worshipper of Ammon appears to have considered him as his good or protecting divinity, and consequently he appears invested with the winged or feathered circle, or globe of Kneef, indicating the same; and when so invested he may have been considered as Ammon Kneef, or Ammon, the protector or preserver, (Fig. 7. *b.*) The hieroglyphical name

of Ammon accompanying these representations, has invariably the feather before it, (Fig. 7. c.) which feather I have before shewn to imply protection and preservation, and consequently it must be looked upon as the representation of the emblem now under consideration. This receives confirmation from the ovals in the lower line of the tablet of Abydos, in which, as I have before stated, a first oval containing the true name of the monarch is given, alternating with second ovals, which differ slightly, but which have all the same signification, (Fig. 8.) In one, (*a.*) we have Ammon with the feathered head-dress seated opposite to Horus, or one of the hawk-headed divinities, with hieroglyphics following. This reads, "Ammon, the protector or preserver—Horus, the lord, the glorious and wise king." Another oval (*b.*) has a similar figure of Ammon seated upon a throne, with the character for lord forming the pedestal or support of the chair, with Horus, and the other hieroglyphics beneath. This also signifies "Ammon, the protector and lord, Horus, the glorious and wise." The third oval (*c.*) confirms these readings. Here we find the hieroglyphical name of Ammon preceded by a feather, and followed by the same hieroglyphics as the last, giving precisely the same reading and order, and thus clearly demonstrating that all three belong to one monarch, and also that their import is exactly similar.

Having thus ascertained the signification and sound of this group of characters (*i.e.* the feather, and the hieroglyphical emblems of Ammon) as

indicative of Ammonkneef;—the meaning of Amenoph, a common name of the ancient Egyptian monarchs, closely resembling this in sound is also indicated. That this is the true solution of this name is absolutely demonstrated by the second oval of the prince, whom I call Shezaka, or Memnon, who, as I have observed in a former part of this work, is stated by Manetho to have had the name of Amenoph, which is confirmed by the word Phamenoph applied to this monarch in a greek inscription upon his celebrated vocal statue. In this oval, (Pl. 3. Fig. 9.) we find the combination just explained, as the first group of hieroglyphics; thus giving him the title of Ammonkneef, or Amenoph, and not only affording a proof of the correctness of the statement of Manetho as to Memnon being also named Amenoph, but also corroborating in a most extraordinary and satisfactory manner the general truth of the method of solution now applied to these mysterious characters.

Another emblem which is evidently a compound one, is the celebrated eye of Osiris, a representation of which is given, (Pl. 3. Fig. 10.) In order to enable the reader to reduce this symbol to its constituent parts, I must once more call his attention to the hieroglyphical name of Osiris, (Pl. 3. Fig. 4. *a.*) and also to the emblem of the Nile, (Pl. 2. Fig. 13); the former being an eye placed above a throne, and the latter the representation of the fastening of a shoe or sandal. If we combine these as in (Fig. 10. *a.*) we obtain a figure so closely resembling this eye in

form, as to leave no doubt as to its being a significant compound of the hieroglyphical name of Osiris with that of the river Nile, thus expressing in a very concise manner the mysterious connection between that divinity and the river; and it may have been used as a type of the inundation, a phenomenon which would naturally excite the utmost attention in Egypt. Any doubt which might arise as to the identity of the Nilotic emblem with the line beneath the eye, arising from the slight difference of form, is obviated by the tablet whence Fig. 24. Pl. 2. was taken, the ovals of which are given precisely as they occur on that tablet in Pl. 3. Fig. 10. *b.* for this hieroglyphic occurs in the second oval over the male figure, and puts on precisely the shape of the curl beneath this figurative eye.

I have already alluded to the coincidence between the Egyptian and Hindoo mythology in the male and female personifications of their deities, exemplified in Osiris and Isis. In like manner, female personifications of the solar influence are to be found. In the procession at Denderah several female divinities appear, bearing solar emblems either upon their heads or in their hands. In that part of the inscriptions over the heads of four of these which corresponds with the name, we find the basilisk, a solar emblem, with the usual female signs. (Vide Burton's *Excerpta Hieroglyphica*, Plates 19, 22, 24., and Plate 3, Fig. 14, *a. b. c.* of this work.) In a fifth example, the name is obliterated, but this deity is distinguished not

only by having the circle and serpent upon her head, and a mitred basilisk in her hand, but also by having the head of a lion, (Fig. 14.) which may refer to אֲרִיָּה *ariah*, which I have before stated to be one of the Hebrew appellations of the lion, and which affords another example of a symbol, whose name has the initial sound *ar* or *ur*, fire or light. Many names of the lion, in Arabic as أَرْقَب *arkab*, حَارِث *haris*, هَرْثَم *harsam*, have also an initial syllable of like sound; and Horus Apollo, in the 17th Hieroglyphic of his first book informs us, that the lion was one of the emblems of Horus, or the sun. I may also observe, that the termination *ha*, in Hebrew, being a feminine one, gives additional propriety to a figure with the head of a lion, (*i. e.* with a symbol whose termination is feminine) being placed as an emblem of the power of the solar light and heat, considered as a female divinity.

We are also informed, that Isis, when represented with an asp or basilisk on her head, was considered as the avenger of crimes, and the asp was designated by the name Thermuthis, which is rendered by Jablonsky, “the deadly;” which name Thermuthis, Ælian also informs us was given by the Egyptians to the sacred asp. The asp or basilisk is not however confined to Isis: many monuments occur in which it is the ornament not only of other divinities, but also of the figures of kings and others. Upon examining the name Thermuthis or Thermotis, as I find it sometimes written, it is evidently identical with the Greek θερμότης *heat*, being a translation of the אֹר

or, or *ur*, fire, light, of the Hebrew, which I have before shewn to be one of the names of the serpent or basilisk : and the term Isis (like that of Devi in the Hindoo mythology) although more particularly belonging to one, may have been applied to many of the female divinities, possibly (as in the word Devi) implying goddess or female. Isis Thermuthis would therefore imply, “the goddess of heat,” without individually pointing out which. In a tablet in the British Museum, a goddess is represented crowned with basilisks, each of which has the circle upon its head ; and the name as indicated by the inscription is not Isis, but one which was considered by Dr. Young as belonging to Buto or Maut, being represented by a hawk within a square, with a smaller square in one of the corners, (Pl. 3. Fig. 11.) The name of this goddess is the same as that of one of the female divinities in the procession at Denderah before noticed, as having solar emblems. (Burton’s Excerpt. Hierog. Pl. 19.) She is there represented with large horns upon her head, and the circle and basilisk between them. From this, it should appear, that this term Thermuthis simply implies heat, applied with the utmost propriety to the serpent or basilisk, as one of the emblems of the solar influence. And we have in this, another example of the proneness of the Greeks to translate significant names from the Egyptian into words of corresponding signification in their own language.

The basilisk is also found with the feathered

circle or emblems of Kneef, the good or protecting genius. It is thus represented in a small tablet in the British Museum; and from what I have before stated, I conclude that this serpent was considered as the Agatho Demon, only when invested with these emblems, a title belonging to him in common with the other divinities when thus decorated, and affording another instance of the solar influence being regarded as the protector or preserver.

I now proceed to the consideration of the symbols of Ammon. I have already shewn his most common hieroglyphical emblem to be composed of a wall, and the representation of water. If we look upon these as typical of the office of this divinity, which is highly probable from analogy, he will appear to be the personification of that power by which the waters were restrained within due bounds; or, as Osiris was the cause of the inundation, so Ammon was the deity whose influence occasioned it again to retreat, and by whom it was restrained from extending too far, an event which would have been extremely prejudicial to the agricultural operations which followed. But these hieroglyphics occur in situations where they evidently refer to something else besides the mere restraining of the waters. It must be observed, that the extent of land in ancient Egypt was much greater than at the present time; much of this extra fertility having been occasioned by the judicious irrigation of the country, through the agency of canals, and other artificial means, by which much more land was brought

into cultivation than could possibly have been fertilized by the unassisted waters of the inundation. These receptacles were opened at the proper season, and when filled were again closed, so as to retain a very considerable portion of the water of the inundation, which otherwise would have found its way to the sea.

The same means are still employed in Egypt, although to a much smaller extent than formerly. These enclosures being of so much importance to the welfare of the community, would naturally receive great attention from the rulers of the country, and hence the repeated occurrence of a title equivalent to that of the preserver of the restraints or embankments of the waters, typified hieroglyphically by a wall and water combined with a feather, and deified under the name of "the preserver Ammon;" which title is found as one of the most common, both as applied to princes and other individuals. I may also observe, that the other hieroglyphics which appear to be applied to Ammon give precisely the same ideas, viz. those of water restrained or confined. Thus, we find him represented under the form of a ram, watching an emblem, which has been supposed to be a nilometer (Pl. 3. Fig. 25.) But that which it is really intended for, may be clearly seen by referring to the remaining objects under that figure, where (*b.*) is the representation of a vessel or jar taken from a tablet in the British Museum, where it occurs of the size given in the plate. By copying four of these, and placing

them one behind the other, I obtained the figure (c.) which coincides in every particular with the object now under consideration. That such is the construction of this symbol, is also manifest from an examination of the small carved figures of this emblem, the most distinct of which are evidently intended for the representation of three or four jars similar in form to those represented on the tablets, and elsewhere, placed one within the other, and thus presenting in a condensed form, the “three great water jars,” by which Horus Apollo informs us the inundation was typified.

A combination of three or four vessels is of very common occurrence in inscriptions; and I must observe, that in various places this emblem and the water jars appear to be alike in meaning, as they occur in corresponding situations upon different tablets, evidently implying the same idea; for when the first is used, the second one does not appear, although the hieroglyphics both before and after may be similar; nor does the first occur when the second is given. Considering this emblem, therefore, as a type of the inundation, we see the propriety of its frequent appearance in the hands of Osiris, or the deified river; and in one instance I have met with, viz. in the tomb discovered by Belzoni, it forms the mask or head-dress of that divinity, (Pl. 4. Fig. 13.)

The ram, which is the type of Ammon, and whose head frequently distinguishes him, may likewise be explained. In Coptic the ram is *oilī*, and in

Hebrew אֵיל *ail*, which also means strength, power ; whence is derived אֵל *el*, strength, power, also God, from his omnipotence. Hence the ram watching the emblems of the inundation, implies the strength or power by which the waters were restrained. In another representation of Ammon (Fig. 12. *b.*) we have the ram watching a jar of a different form, and another (*c.*) gives the character for water surrounded by a line ; all these emblems clearly typifying water in a state of restraint and confinement, the ram representing the omnipotent power by which such restraint was effected. Here then we have the elements not only of the name of Ammon, but also of his peculiar office, indicated in the hieroglyphics forming his name.

But the meaning of the word Ammon is said to be heat. This is evidently occasioned by the approximation in sound of the Hebrew word חמה *chama*, heat, with חומה *choma*, a wall or restraint, which being applied to this divinity, connects him with the sun, who appears to have been an almost universal divinity among the ancient Egyptians.

Phtha, or the earth, who is identical with the Vulcan of the Roman and Greek mythology, is said to have been produced by Kneef, the immortal and unbegotten God. One of his emblems I have shewn to be a plough, or agricultural instrument, and that his name indicates opening for agricultural purposes, &c. From this I conclude, that Phtha represents the earth under the influence of agriculture, and consequently that to his protection the

seed sown was supposed to be entrusted during its growth and progress to perfection. His well known emblem, the beetle, I need scarcely say, is an insect which in its larva state is found beneath the surface of the earth; but upon its becoming a perfect insect it makes its way out of the earth, and flies from place to place. This then appears evidently to refer to a burying in the earth, and a reappearance after a time in another form. Hence its application as an emblem of the divinity under whose protection the seed sown in the earth was supposed to be placed, and through whose influence it appeared in another form at the surface.

May we not also from this explanation trace the reason of the *Scarabæus* being so often found among the appendages of the dead, and as one of the ornaments upon their coffins; for what could be a more appropriate type of the popular belief of the Egyptians, that after having passed a certain portion of time in the grave, they should again appear upon earth, than an insect whose changes presented so striking an analogy. Hence the propriety of the carved representations of this insect being found with the dead, as the emblem of that return to life, which the Egyptians so confidently expected.

Such are some of the conclusions to which I have arrived from an attentive and laborious consideration of the hieroglyphics themselves, by applying to their solution the simple and uniform principle with which I commenced; one which appears to me far more natural than any before proposed, and which I feel

confident could we know exactly the objects intended to be represented, would lead to the recovery of a large portion of this hitherto hidden source of knowledge.

I would also recapitulate the principles upon which this method is founded, namely, that the hieroglyphics are the representatives of objects whose names are significant of ideas having similar sounds, and that the first or radical syllable is generally the guide to the word required; that in words of more than one syllable each is represented by an object, whose radical syllable approximates to the sound required, and that by connecting these the word is to be obtained; and that these sounds and words are to be sought for in a language having a close affinity with the Hebrew and Arabic.

How far these positions have been satisfactorily made out by the foregoing examples must be left for future researches to decide; but it seems to me utterly impossible that so many coincidences could occur without a firm foundation in truth. To many of these conclusions, I have been irresistibly led by the hieroglyphics themselves, although (as in the names of Osiris and Memnon) endeavouring to accommodate them to indicate other sounds; and nothing can express the pleasure which resulted, when these refractory characters and sounds were proved upon further research to be perfectly correct. The object has been followed up in spite of circumstances of considerable discouragement and difficulty, arising chiefly from the want of leisure,

and of the means of procuring access to those works of reference which my peculiar pursuits rendered absolutely necessary.

I have now only to express my hope, that a fair and candid investigation may be given to this system, which indeed formed a principal reason for my bringing it before the public, well knowing that from the great attention now paid to the subject of Egyptian hieroglyphics by a variety of persons, I am by such means the more likely to meet with those who are able not only to understand, but also duly to appreciate its value.

ERRATA.

Page 50, line 10, "for the Amenophis 2nd of Manetho, Champollion, and Rosellini,"
read "the Amenophis, so designated by Manetho."

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FINIS.



Fig. 10



Fig. 24

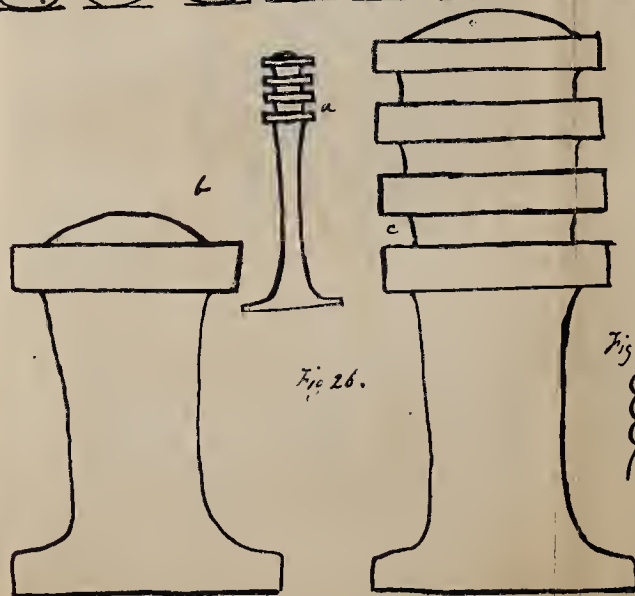


Fig. 26.



Fig. 15.

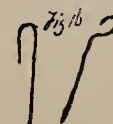


Fig. 16.

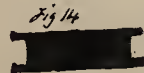


Fig. 14.

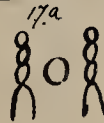


Fig. 17.



Fig. 11.

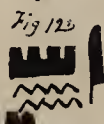


Fig. 12.

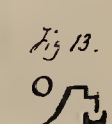


Fig. 13.



13a



